



Dave Matthews Band Shows
New Side On Upcoming RCA Set

PAGE 18

MARCH 21, 1998

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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BUSINESS CLIMATE MAKES VET EXECs HOT PROPERTIES

A Billboard staff report.

LOS ANGELES—When EMI Records' Music president Ken Berry was looking for an executive to head the

new plans by some companies to increase their market share, upping the competitive stakes in the pop, rock, and country markets. Additionally, the fact that major labels are now largely con-



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BERRY



AMES



MOTTOLA

company's U.S. operations, he set his sights on 19-year Arista veteran Roy Lott, who begins his new job as deputy president of EMI Records North America on Monday (16).

The wooing of Lott away from the Arista fold is one in a number of key executive changes over recent months that have been spurred by an uncertain business environment and aggressive

NEWS ANALYSIS

centered in the hands of big corporate parents,

which have shareholders to answer to and thus are less willing to gamble on someone untried, is having.

(Continued on page 109)

Tradition, Talent Elevate Krall

Wide Potential Seen For Impulse! Artist

■ BY CHUCK TAYLOR

NEW YORK—For jazz chanteuse Diana Krall, there is little time to consider the tremendous strides she's cultivated since the release of her richly inspired 1996 breakthrough, "All For You." But she's trying. "Yesterday my flight was canceled, so I was sitting in an airport for four hours," says the 32-year-old vocalist/pianist. "I had time to think about what is happening and enjoy it. Normally, there's no time to process. You see the charts and the accomplishments and say, 'OK, that's why we're working so hard.' Hopefully, it

means that we're looking at longevity, which I'd like to think will enable me to be a creative artist for a long time."

With "All For You" and its 1997 follow-up, "Love Scenes," both on Impulse!/GRP, Krall draws upon the most traditional of jazz elements. Her sultry alto is accompanied only by piano, guitar (from longtime collaborator Russell Malone), and bass (Christian McBride). She keeps arrangements simple and reminiscent of their original recordings.

As a result, Krall has drawn comparisons to Carmen McRae and (Continued on page 111)



KRALL

STAY CALM



MORCHEEBA
BIG CALM

Fogerty Concert Album, Video Due On Reprise

■ BY JIM BESSMAN

LOS ANGELES—Capping what has been an extraordinary return to the forefront of pop music, John Fogerty is readying a concert album and home video package, both titled "Promotion," for simultaneous release by Reprise Records and Warner/Reprise Home (Continued on page 110)



FOGERTY

Retailers Fear Price War Is Moving Onto The Web

■ BY DON JEFFREY and ED CHRISTMAN

NEW YORK—As retailers return to the National Association of Recording Merchandisers (NARM) Convention this

year in high spirits over double-digit sales increases and improved profit margins, they're faced with a new high-tech threat: the beating up of a price war on the Internet.

A week before the convention was to begin in San Francisco, Best Buy launched its long-awaited World Wide Web site and celebrated it with a big sale on its

top 25 sellers; many were priced at \$11.99 plus shipping charges.

A few weeks before that, the online retailer CDNow, a sponsor of the Grammy Awards, riled traditional store merchants with a promotion

that offered 50% off the price of award-winning albums—a discount advertised during the prime-time broadcast.

That deal has ended, but CDNow is now touting a 30%-off sale that has many top-selling titles going for \$11.88. The other major online retailer, Music Boulevard, although not as generous as its Internet (Continued on page 112)



U.K.'s WH Smith Group Purchases Scottish Chain

■ BY JEFF CLARK-MEADS

LONDON—WH Smith Group, a company at the center of a trans-Atlantic shake-up in music retailing operations, is adding a new twist to the tale. Not only has Smith sold U.S. chain the Wall to Camelot this month (Billboard, March 14) and is playing a pivotal role in the change in ownership of (Continued on page 112)



Columbia's
Wyclef Jean
Expands
Hip-Hop
PAGE 35

Continental Drift

Atlanta's Charlie Mars Band Builds Fan Base Via The Road

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* Billboard Data Systems, Week of February 16

* Radio and Records, Week of February 16

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THE BILLBOARD LATIN 50

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COMMENTARY

Don't Ignore DVD's Potential For Music Video

BY EMIL N. PETRONE

While DVD Video has thus far been discussed primarily as a format for feature films, music video retailers should also take note: Not since the CD was introduced has a technology revolution provided as much opportunity as the launch of DVD. Many retailers, however, don't realize the added value this video format can bring to consumers and to their own companies.

Let's look back at the introduction of the compact disc. The superior sound offered by CDs quickly made it the format of choice for music enthusiasts. But now that it's the most popular format for music enjoyment, it's easy to forget that only 35,000 CD players were sold in the format's first year. In comparison, more than 360,000 DVD players were shipped in 1997—10 times the

level of CD players shipped in its first year. And the growth will continue throughout 1998, with an estimated 750,000 players being shipped this year.

Why is this significant for music video retailers? Because the financial benefits of



Emil N. Petrone is chairman of the DVD Video Group and executive VP at Philips Electronics.

"Music video programs will represent 20% of the DVD market, offering vast potential for music retailers."

supporting DVD are significant. Consumers who buy DVD players immediately want to purchase movies and music videos

to play on their new machines. In fact, electronics retailers boast that they are selling as many as 25 titles for every player sold. These customers want state-of-the-art home entertainment, creating an incredible demand for music video compilations and concert programs.

Major motion picture studios are realizing incremental business on DVD that they didn't expect, and that also translates into incremental sales for retailers. For example, Columbia TriStar has shipped more than 185,000 copies of "Air Force One" on DVD, making it the best-selling title to date and bringing hundreds of thousands of consumers into stores.

As the number of available titles grows from the current level of 800 to more than 1,500 by the year's end, the number of music videos and concert programs also grows. (Continued on page 50)



Jonny Lang

Lie To Me

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includes the hit
"Lie To Me"
and the new single
"Missing Your Love"

Produced and Engineered by David Z

Management: James Klein and Miki Wulfehill of Blue Sky Artist Management

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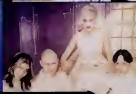
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"If You Could Only See"
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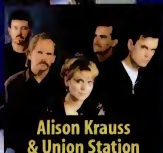
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Nicholas Payton



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Ry Cooder



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Alanis Morissette



BeauSoleil



Michael Hedges



Jimmy Sturr



Jamiroquai (PRS)



Fred Ebb & John Kander



Paula Cole

BMI

MVP Entertainment Sues Former Execs

■ BY EILEEN FITZPATRICK

LOS ANGELES—Former MVP Entertainment president Philip Knowles and former VP Ronni Shuffield have been sued by their employer on charges of conspiracy, fraud, theft, and embezzlement.

The lawsuit, filed March 4 in Los Angeles Superior Court, alleges that while employed at MVP, Knowles,

Shuffield, and 10 other former employees misappropriated funds, pirated copyrighted video masters, received kickbacks from duplicators, and stole office equipment that was funneled into Knowles' new company, Creative Video Products Inc. (KVP).

MVP is seeking \$2 million in damages, and a criminal complaint was [\(Continued on page 132\)](#)

Universal Closes Rising Tide

Some Artists May Move To MCA, Decca

■ BY CHET FLUPPO

NASHVILLE—Citing the "recent proliferation of new Nashville labels," parent company Universal Music Group shuttered its Rising Tide Nashville operation here March 10 (Billboard Bulletin, March 11).

The move throws Rising Tide's staff of 18 out of work. Although Rising Tide president Ken Levitan is said to be in the second year of a five-year contract, Levitan was not available for comment.

A Universal spokesman says "a number of Rising Tide artists will be folded into MCA Nashville and Decca Records. Specific artists were not named, and the spokesman said that was yet to be determined."

Rising Tide's roster includes Matra-

ria Berg, Scott Emerick, Rebecca Lynn Howard, Jack Ingram, J.C. Jones, Delbert McClinton, the Nitty Gritty Dirt Band, Dolly Parton, Keith Sewell, and Kris Tyler. The label also has the soundtrack to the movie *The Apostle*.

The 2-year-old Rising Tide had been regarded as a rising entity here, and executives on Music Row were generally surprised at the decision to close the label, although they declined to speak on the record about the closure.

A statement from Universal said, "This decision was based on the recent proliferation of new Nashville labels and the current competitive conditions of the country music industry. With the Universal Music Group's ongoing domination of the country music marketplace through its MCA/Decca label, this move will allow the company to better focus its resources and efforts and remain at the forefront of the industry."

In the last year, Disney and DreamWorks have both entered the Nashville market with the Lyric Street and DreamWorks Nashville labels, respectively.

Singles by Berg and the Nitty Gritty Dirt Band are at No. 55 and No. 60, respectively, on this issue's Hot Country Singles & Tracks chart. Last issue, "The Apostle" was at No. 21 on the Top Country Albums chart as Greatest Gainer and debuted at No. 175 on the Billboard 200. This issue, it is at No. 22 on Top Country Albums and at No. 187 on the Billboard 200. It also opened at No. 8 on the Top Contemporary Christian album chart, rose to No. 4 last issue, and is at No. 5 this issue.

Albums by McClinton and Berg are at No. 39 and No. 53 this issue on Top Country Albums. The label also had chart success with the Buffalo Club, which has since disbanded.

A new single had just been released from Tyler's debut album, and an album by the Nitty Gritty Dirt Band had been scheduled for an April 24 release. A debut album by Howard was also slated for a spring release. The fate of these upcoming projects is uncertain.

Shuffield's Nashville was involved with great fanfare at a heavily attended party Dec. 5, 1995, at Capt. 123 here. Then MCA Music Entertainment Group (MMEG) chairman Doug Morris headed a delegation to Nashville. MMEG vice chairman Mel Levine and MMEG president Zach Horowitz. Morris had established Rising Tide Records in New York in March 1995 and changed the name of its pop imprint to Universal when he joined MCA, although the Nashville operation retained the Rising Tide moniker. [\(Continued on page 132\)](#)

VH1 Pops Artists On Rock's Greats

Survey Ranks 100 Top Acts; Sales Bumps Expected

■ BY CARLA HAY

NEW YORK—Amid the seemingly endless parade of awards shows and

"best of lists, VH1 has produced a unique music survey naming 'The 100 Greatest Artists Of Rock And Roll.' The acts included in the survey weren't chosen by critics or VH1 staffers but by other music acts.

The survey results will be revealed in a countdown that premieres March 31-April 1 on VH1, and labels and retailers are already anticipating a sales boost for some of the acts as a result.

"This is the first major music survey that judges music artists where the only people allowed to vote are other artists," says VH1 president John Sykes. "For the first time, we get to see a pure vote on artists by a jury of their peers."

Sykes says ballots were sent to "any artist who has ever been on VH1, whether it be through a video, live performance, or news special." According

to VH1, approximately 100 artists ended up participating in the survey, and ballots were tallied over the course of two months. Only one ballot per person (Billboard has learned that several of the biggest names in music, from veterans to relative newcomers, were among those who voted).

The majority of those named in "The 100 Greatest Artists Of Rock And Roll" are artists who made their marks well before the dawn of MTV.

[\(Continued on page 110\)](#)



Celine Takes Hawaii. Keahi Reichei, Hawaii's top-selling artist, opened for Ceeline Dion at the Canadian singer's first dates in Hawaii recently. The two performed more than 15,000 fans to two nights at the Neil Blaisdell Arena in Honolulu. Reichei's latest set, "E O Mele," is being released this spring via Lava/Atlantic. Pictured backstage are Dion, left, and Reichei.

RIAA Decries Top Court's 'Imported Exports' Ruling

WASHINGTON, D.C.—A U.S. Supreme Court ruling on gray market goods and parallel imports may have a far-reaching effect on the music industry.

On March 19, the U.S. Supreme Court unanimously ruled that U.S. copyright law does not protect commodities that export their products at discounted prices from having them shipped back for sale in the U.S. by another company.

The Recording Industry Assn. of America (RIAA) warns that the ruling, concerning only so-called "imported" gray market goods, will upset the marketing of U.S. product worldwide. The issue of parallel imports has been a contentious one throughout the world, most recently in the case of a U.S. record company's failed attempt to sue a U.S. company in the Australian music industry (Billboard, March 14).

The gray market product problem is related to the parallel import issue in that both practices affect domestic and international sales as well as marketing and publicity strategies. However, there is a key difference—with parallel imports, the imported goods are manufactured in another country.

In reversing the major copyright law case, Quality King Distributors Inc. vs. Lanza Research International, the court found that a rule allowing copyrighted products to be resold without the copyright owner's permission applies to imported products.

The court was asked to decide which

of two U.S. Copyright Act provisions held in the case. One prevents unauthorized imports. The other, contained within the First Sale Doctrine in Section 109(a), allows the practice by stating that anyone who legally purchases a legal copy is entitled to dispose of possession of that copy without the authority of the copyright owner (Billboard, Dec. 20, 1997). The court unanimously ruled that the latter applied.

Although the case involved the disc, [\(Continued on page 115\)](#)

to VH1, approximately 100 artists ended up participating in the survey, and ballots were tallied over the course of two months. Only one ballot per person (Billboard has learned that several of the biggest names in music, from veterans to relative newcomers, were among those who voted).

"The public has a fascination with awards, but few people really know who votes for these awards," notes Sykes. "Artists voting for artists gives the results a certain amount of credibility."

Although VH1 has guaranteed confidentiality to survey participants, Billboard has learned that several of the biggest names in music, from veterans to relative newcomers, were among those who voted.

The majority of those named in "The 100 Greatest Artists Of Rock And Roll" are artists who made their marks well before the dawn of MTV.

[\(Continued on page 110\)](#)

Japan's Pony Canyon Revived In HK, S. Korea

■ BY GEOFF BURPÉE AND STEVE MCCLURE

HONG KONG—The Japanese indie label Pony Canyon, which recently closed four of its Asian subsidiaries (Billboard Bulletin, Jan. 7), has begun re-establishing its presence.

A new wholly owned Hong Kong subsidiary, Pony Canyon Entertainment Pacific, opened for business March 2, taking over from the disbanded venture Golden Pony Entertainment (HK) Ltd. And the shattered South Korean joint venture Sampony Distribution is set to be superseded in May or June by Pony Canyon Korea, which will be 100%-owned by a local partner. Following January's closures, Pony Canyon was left with just one wholly owned affiliate, Pony Canyon Music Malaysia.

Keith Yip, who resumes his position as the Hong Kong company's GM, says the operation is scaled down. "We will only deal with Japanese and international products," he says. "We won't touch any local artists or production. We will just market our core repertoire." Golden Pony's local Cantopop artists in Hong Kong had included Amanda Lee and Anthony Leung.

[\(Continued on page 109\)](#)

Zbittnew BMG Canada Prez Latest Exec Change In Canada

■ BY LARRY LANGLAN

TORONTO—The appointment of Lisa Zbittnew as president of BMG Music Canada is the latest in a string of recent executive changes in the industry here that observers say may lead to significant changes in the way labels operate in Canada.

Last fall, John Reed was named CEO at PolyGram Group Canada, and Gary Newman was named president of Warner Music Canada last month. Observers note that each of these new executives is likely to bring his or her own style to an industry

that has seen few executive changes for many years.

"I know I have to be on top of my game in order to stay competitive, because the Canadian market is made at other labels are quite aggressive," says Zbittnew.

Zbittnew, who was named to the position March 9, becomes the first female to head a [\(Continued on page 113\)](#)

Rubin Forms Independent Music Firm

■ BY IRV LICHMAN

NEW YORK—When the decision was made to restructure EMI Music's operations in the U.S. last June, Don Rubin, then executive VP of EMI-Capitol Records Group, CEO Jim Ffield asking him to stay on. But, as things turned out, he forged a different kind of relationship with the company.

While Rubin's formal tie to EMI Music ended in January, he maintains important

A&R links to the company via his new independent firm, Don Rubin Productions. The New York-based company was established by Rubin to produce recordings, re-establish his music publishing company, and manage acts (Billboard Bulletin, March 11).

According to Rubin, his departure from EMI Music centered on the view of EMI Music's new U.S. chief, Ken Berry, that A&R is the sole function of each of the company's labels rather than having any corporate A&R positions.

Rubin had an A&R hand in projects on labels other than the now-defunct EMI Records, such as Frank Sinatra's "Duets" albums on Capitol. The philosophy of Rubin & A&R role at the [\(Continued on page 18\)](#)

RUBIN



Day 14
Early spring

produced by Peter Cetera

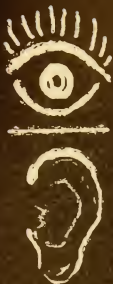
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Riverside's Manley Finds Fans For Jamaican Folk

■ BY ELENA OUMANO

KINGSTON, Jamaica—Until a few months ago, Jamaican folk singer/songwriter Della Manley played out only once or twice a year, performing for small groups of Kingstonians seated on folding chairs a few feet from her. That tiny musical world of art gallery basements and Jamaica Poetry Society gatherings parallels but never meets the island's reggae universe—a much larger and aggressively rhythmic entity led by prophets, messengers, and other charismatic mike savvies.

The notion of creating such a heroic myth for herself would be alien, even absurd, to Manley, whose modesty is edged by a well-developed sense of irony. Then again, this 30-something mother of two has no need for myths.

From the January night when musicologist/radio personality Dermott Hussey aired her debut album

on his "Musically Speaking" radio program, Manley's collection of inner and outer landscapes has been winning over Reggae Central, heart by heart.

That album, "Ashes On The Window Sill," contains 10 exquisitely rendered tracks in which the movingly personal constantly mutates into the socially relevant. It was released on Riverside Music Ltd. in Jamaica that month but is not yet licensed anywhere else.

"We haven't had a launch," Manley says with a little laugh. "Dermott played some tracks, then opened up the phone lines and said, 'Let's hear what the public has to say.' People began calling in—old people from the country, young people driving in the

(Continued on page 120)



DELLA MANLEY

Garing's 'Opry' Feeds New York Country Scene

■ BY JIM BESSMAN

NEW YORK—On a rainy Grammy Week Monday night in New York last month, country music fans and industries were understandably ensconced at the Bottom Line, where Trisha Yearwood, Pam Tillis, Lee Roy Parnell, Kim Richey, and Dean Dillon held court.

But further east, in the heart of the lettered avenues known as "Alphabet City," former Nashville country music outsider Greg Garing was hosting his regular Monday-night old-time country music jambores at a tiny saloon called 9C, a corner bar at Ninth Street and Avenue C.

Should the Grammys return to New York next year, 9C could well be the place to be. For in the six months that he has presented "Greg Garing's Alphabet City Opry," Garing has rekindled the hardcore country music scene that he first

GARING



NEXT

and Twenty, aka Terrance Brown and Raphael Brown, respectively, and joined by R.L. (aka Robert Huggar), the act had its first mentor in T-Low's godmother, Ann Newby, who trained and managed the group during its early

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2 Daddies Swing Big Acts Build Grass-Roots Base

■ BY CHRIS MORRIS

LOS ANGELES—A pair of jive-bombin' young swing acts, Big Bad Voodoo Daddy and the Cherry Poppin' Daddies, are cutting a neat plot in The Billboard 200.

Big Bad Voodoo Daddy—top exponent of the neo-swing sound in Southern California—has benefited from a long Wednesday-night residency at swing dance mecca the Derby in L.A.'s Los Feliz neighborhood and a scene-stealing appearance in the 1996 independent film "Swingers."

The group's self-titled Coolsville/EMI-Capitol Entertainment Properties album *Lindy Hopped* onto The Billboard 200 at No. 64 the week of March 14; it stands at No. 79 this issue. "Big Bad Voodoo Daddy" is the first contemporary hit for EMI-Capitol Entertainment Properties (E-Prop), which has a production arrangement with Coolsville (see story, page 112).

The Eugene, Ore.-based Cherry Poppin' Daddies offer a punk-bred, often ska-inflected take on the contemporary swing style. The group's song "Zoot Suit Riot," No. 31 with a bullet this issue on the Modern Rock Tracks chart (see the Modern Age, page 105), has lifted its live-titled *Mole Records*—a compilation of songs from three independent releases, augmented by four new tracks—to No. 121 on The Billboard 200 this issue; the set climbs 15 positions in its fourth week on the chart.

Probably the most popular group to emerge from L.A.'s large dress-up swing dance scene, Big Bad Voodoo Daddy was founded in 1989 in Ventura, Calif., by guitarist/vocalist Matty Morris, who had become frustrated by his life as a prolific studio musician.

"When I was about 8 or 9, I heard [Cab Calloway's] 'Minnie The Moocher' on a Betty Boop cartoon," Morris recalls. "I couldn't believe how cool that stuff was—incorporating all the stuff that Louis Armstrong did, but it was a big band and it was wild, and it just seemed really out of control. That music had always stuck with me, and finally when I was disillusioned with music, I decided to play it from the heart and

play it with friends." The band, which grew from a trio to eight pieces (including four horns), began playing dates around the West Coast and ultimately issued two albums on its own Big Bad Records—a self-titled set in 1994 and the seasonal "Whatcha' Want For Christmas?" in 1995.

Big Bad Voodoo Daddy's first big break came in 1995, when it inherited a Wednesday-night residency at the Derby, the locus of the burgeoning L.A. swing scene, from the Royal Crown Revue, a jump-style combo it shared stages with regularly on the road.

In 1995, the band members met actor/screenwriter and swing dance fan Jon Favreau, who became a regular at the Derby.

"He would dance to just about every single song, I kid you not," Morris says. "I would think, 'God, that guy is on a mission.' Little did I know he was writing this great film."

That film was "Swingers," directed by Doug Liman from Favreau's script. The picture, starring Favreau as a teacher uneasily on the loose in L.A.'s nightlife scene, featured live performances by Big Bad Voodoo Daddy. Three songs by the group were featured on the Hollywood Records soundtrack; though the set climbed no higher than No. 188 on The Billboard

(Continued on page 112)



BIG BAD VOODOO DADDY

Next Gets Boost From Singles Arista Translates Hits Into Album Sales

■ BY DOUG REECE

LOS ANGELES—If ever there were an act to benefit from the mingling talent pools in the R&B and hip-hop communities, Divine Mill/Arista's Next is it.

The vocal trio, which became a Heatseeker Impact act when its debut, "Rated Next," moved from No. 117 to No. 96 on The Billboard 200 in the March 14 issue, has been nurtured and supported by several prominent figures in black music. Formed in 1992 by brothers T-Low



NEXT

and Twenty, aka Terrance Brown and Raphael Brown, respectively, and joined by R.L. (aka Robert Huggar), the act had its first mentor in T-Low's godmother, Ann Newby, who trained and managed the group during its early

(Continued on page 20)

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What Quality Sounds Like



Matthews Shows A Darker Side RCA's 'Streets' Set Departs From Core Sound

■ BY CARRIE BORZILLO

LOS ANGELES—Dave Matthews may have seemed fairly mild-mannered on his band's previous albums, but with the April 28 release of "Before These Crowded Streets" on RCA, he gives fans a glimpse of his brooding, more intense side.

"Yeah, it's definitely a lot darker," says the South African born/Virgin-based singer/guitarist/songwriter about the project. "The only song that is happy is 'Slag,' but it's still a desperate-sounding song."

While not exactly indicative of the entire album, three songs on the set display a surprising departure from the band's core sound. On them, Matthews works himself into a powerful, emotional, almost maddened frenzy unlike anything he's done before live or on disc. They are the first single, the hypnotic "Don't Drink The Water," the Middle Eastern-influenced "The Last Stop," and "Hallowe'en," in which Matthews does his best Vincent Price voice.

The former two lyrics are also more political than the band has allowed itself to be in the past, while yet another song, "The Dreaming Tree," shows Matthews' growth as a story-

teller.

"Don't Drink The Water," which will be downloaded via satellite to all radio formats April 10, is about Matthews' dis-



DAVE MATTHEWS BAND

gust over how this country's land was taken from the Indians.

"It's the voice of this fellow who comes to a place where he thinks his dreams can come true," explains Matthews. "He found this paradise; the only problem is he has some very good ideas about this paradise, but there's someone who is already here and they don't fit into his idea of paradise, so he asks them to go. But at the end, the character is screaming about having to live with what he's done."

This is the first Dave Matthews Band album in which the new material has not been road-tested. The exception in

"Don't Drink The Water," which was recorded in an entirely different incarnation during the encores of some shows.

"All of these songs are fresh. Playing them live, if you do that long enough, they take a turn for the happy," says Matthews, possibly explaining why some of the material has a darker tone.

"This album is less ambiguous, more connected. And there's a little more focused reflection on this album than there has been on others, whether that's good or bad. The lyrics and music seemed to happen much more together."

(Continued on page 24)

Celebrating Cheap Trick's 'Budokan'; Reunited Culture Club To Tour U.S.

IT WAS 20 YEARS AGO TODAY: April 28 marks the 20th anniversary of Cheap Trick's career-changing performance at Tokyo's concert hall. The resulting live album, "Cheap Trick At Budokan," sold more than 3 million copies in the U.S., turning the Chicago quartet from a moderately successful group into, for a time, the hottest band in the land. The amazing thing is that "Budokan" was never supposed to be released in the U.S. at all. "It was only supposed to come out in Japan," recalls Cheap Trick's affable guitarist Rick Nielsen. "But radio goofed up and started playing our stuff."

To commemorate the 20th anniversary, Epic/Legacy is reissuing "Cheap Trick At Budokan" on April 28, complete with nine additional tracks that weren't released until the mid-'90s, when they surfaced on a disc simply titled "Budokan." The digitally remastered two-CD/box set, now dubbed "Cheap Trick At Budokan—The Complete Concert," has a suggested list price of \$15.98 for CD and \$19.98 for cassette. The CD set is enhanced, including footage from the landmark performance.

"[The songs] hold up to this day," says Nielsen of the music performed that magical night. "It was a fun time in our career. There are a couple of glitches here and there, and I think, 'How did I play that and run around and do all that silly stuff?' But I think it sounds cool. I'm happy we've got the whole concert coming out at the same time now."

Up until "Budokan," Cheap Trick had released three albums on Epic, the most successful of which, 1978's "Heaven Tonight," peaked at No. 48 on The Billboard 200. "Budokan" marks the band's first major label release, as Epic released a sampler, "From Tokyo To," to radio. It included a hormone-drenched version of "I Want You To Want Me," a song the band had already quit performing in the U.S. Since then, Cheap Trick has massive radio hit, "Budokan" was released in the U.S. in early 1979 and spent more than a year on The Billboard 200, peaking at No. 4.

Not surprisingly, Cheap Trick is celebrating the release's anniversary by doing what it does best: going on the road. A tour starts April 18 with the band playing all nine songs from "Cheap Trick At Budokan—The Complete Concert" in a free concert presented by VH1 at New York's Central Park. It will replicate the concert throughout the summer. As a special treat for its hometown fans, Cheap Trick will play four nights at Chicago's Metro nightclubs. It will re-create "Cheap Trick At Budokan—The Complete Concert" in its entirety on April 30; its 1977 Epic self-titled debut, May 1; 1977's "In Color," May 2; and 1978's "Heaven Tonight," May 3. This fall, the band is expected to follow that model of recreating its first three albums in three separate concerts in at least a dozen cities. Accordingly, Epic/Legacy will reissue "Cheap Trick," "In Color," and "Heaven Tonight"—all remastered and with additional material—on Aug. 4.

Following the release of a new album on Red Ant last year, Cheap Trick is without a label for its new material.



Waiting For The Shoe To Drop. Mercury maven Steve Potts (top) follows his recent New York appearance. Mercury will release his solo debut, "One Left Shoe," on Tuesday (17). Shown, from left, are Steve Potts of A&R Dana Milman; Potts' manager, Bud Duffey; Mercury GM David Leach; Mercury VP of A&R Jenny Price; Potts; Mercury VP of promotion Steve Ellis; and Mercury senior VP of marketing Marty Maidenberg.

However, his new manager, Dave Frey, says, "This year is for working the catalog. We've had record offers, and we'll look at them down the road."

CULTURE CULTURES: The original lineup of Culture Club, including Boy George, Roy Hay, and Jon Moss, is reuniting for an American tour this summer, according to the group's manager, Tony Gordon. Potential sponsors for the show, booked by the William Morris Agency, are Howard Jones and the Human League. According to sources, the tour may be accompanied by a greatest-hits album on Virgin, including additional live cuts, or a VH1 "Storytellers" album, which could be taped in April.

ON THE ROAD AGAIN: Janet Jackson will kick off a North American arena tour July 9 in Washington, D.C. Jackson is linking with Colin Powell's organization, America's Promise—The Alliance For Youth, which helps at-risk youth. The tour will culminate with a live HBO telecast of Jackson's Oct. 11 Madison Square Garden concert in New York. ... Bad Religion, Rancid, the Scream, and the Reverend Horton Heat are among the acts who will appear on the fourth annual Vans Warped Tour, which kicks off June 30 in Phoenix.

CHANCES: Look for Atlantic Records to produce development Daniel Savage to go for Island VP as senior VP of marketing when his Atlantic contract expires April 30. ... New York-based indie Matador has parted company with a handful of its acts, including Silkwood. Silkwood already has a new deal with Touch and Go, with a new album set for fall release. Despite "the grim realities of business," Matador co-president Gerard Cosloy says Silkwood and his label parted "with a hug and a handshake... sometimes a fresh start is best for all concerned." Cosloy declines to name the other acts that have left. Matador, in fear of stigmatizing the artists, he says, "Bands this good deserve to be considered in a light beyond their first affiliation."

Michael Greene, chairman of the National Academy of Recording Arts and Sciences, has withdrawn from Mercury Records a charity album of his own material he planned to release. ... The first single from "Legacy: A Tribute to Fleetwood Mac's 'Rumours,'" has been changed to "Dreams" by the Corps.

SOUNDINGS: Steve Nicks, Shawn Colvin, Natalie Cole, Sheryl Crow, Paula Cole, Gwen Stefani, Toni Braxton, and Trisha Yearwood are among the artists confirmed for a Wadden Woods Project benefit to be held April 16 at Los Angeles' Wilshire Theater. The event, named Stormy Weather '98, will feature a 66-piece symphony, named, fittingly enough, the El Niño Orchestra.

Assistance in preparing this column was provided by Larry Flick and Bradley Bandenger.

Violin Virtuoso Vanessa-Mae Furthers Fusion On Virgin Bow

■ BY JIM BESSMAN

NEW YORK—Since her auspicious 1995 pop/classical debut album, "The Violin Player," Vanessa-Mae has been declared one of the "50 Most Beautiful



VANESSA MAE

People In The World" by People magazine, performed on the title track of Janet Jackson's "The Velvet Rope" album, and toured with the likes of Tina Turner and Rod Stewart.

Now, with the May 19 release of her Virgin Records bow, "Storm," produced by Andy Hill, the 19-year-old classically trained violinist seems poised to take her self-described "techno/acoustic fusion" music to the next level.

"Storm" is partly a result of that. "I was trained in classical music my whole life, but rock and jazz are on my phone-

musician, whose full name is Vanessa-Mae Vanakorn Nicholson. Her new album offers covers of pop hits like Focus' "Hocus Pocus" and Donna Summer's "I Feel Love." Included, too, are originals co-written by Vanessa-Mae and Hill.

"It's a fusion of technology as well as rock band-oriented," Vanessa-Mae continues. "But at the same time, there are acoustic instruments. So it's a fusion both of styles and worlds of music."

Vanessa-Mae acknowledges that she's the child of the '90s, and she says "Storm" is partly a result of that. "I was trained in classical music my whole life, but rock and jazz are on my phone-graph, too, and in my world aren't mutually exclusive [with classical]," she says. "I wanted my career to reflect that kind of freedom and liberty that exist on my personal listening habits. That's why the 'Violin Player' album went from reggae to rock to pop to classical influences. But this album

(Continued on page 26)


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NEW YORK 'OPRY' FEEDS HARDCORE COUNTRY SCENE

(Continued from page 13)

headed the urban bluegrass Greenbriar Boys were back in the '90s, and Henry Bogdon, who was the bass player for hard-rock band Helmet until he recently decided to pursue lap steel in the Alphabet City Opry.

"The music has definitely found a home, and my sense is that it will keep going," says longtime New York metro area bluegrass promoter Doug Tachman, and sure enough, the scene is already expanding. Country blues player Mike Younger has begun hosting "Powder Keg Medicine Show" nights, including country and bluegrass, twice monthly at the Hotel Galvez over on Avenue B. Other clubs like the nearby Sidewalk Cafe and even the Rodeo Bar at 27th and Third Avenue are importing Garing.

But 9C is the hub, cramming Monday-night patrons wall to wall so close by 9:30 p.m. to 2 a.m. and later that owner Ken Nye is trying to make more room. "It's ironic that the worst night for the bar business is our best night," says Nye. Garing, too, is surprised.

"The crowds are getting bigger and bigger, and people like David Byrne and Moby are coming down," he says. "The same thing happened in Nashville, but it's better here already: There's more enthusiasm and no jealousy or competitiveness. Look at the crowd, man! Monday night, Ninth and C? That shows you what's going on here—a real sense of community. So many friends in Nashville would come up just for a plane ticket."

Such friends include the likes of Jimmy Martin, John Hartford, Vassar Clements, and Jesse McReynolds, honky-tonk and bluegrass heroes of Garing's youth on the Erie, Pa., native successfully courted during his 10-year stay in Nashville.

"I was playing Lower Broadway when people were still getting shot of the hassles—even though his honky-tonk shows at the faded Toosies Orchid Lounge drew excited comparisons with Hank Williams. So he moved to New York in 1996 to play rock'n'roll but he missed honky-tonk."

"I started playing at Corny Island High a year and a half ago, slowly building honky-tonk, and nobody looked sideways," says Garing. "But for some reason, it caught on."

Part of the reason is surely the level of players that the lanky, long-haired vocalist/guitarist is attracting. Other luminaries besides guitarist Herald (who drives down from Westchester each Monday night), Bogdon, and Younger are mandolinist Elena Skye and her Demolition String Band's guitarist, Bob Reiners; fiddler Joyce Anderson, whom Garing is producing; Joel Watsstein, a banjo player in bluegrass and country shows in the New York area in the '90s.

Lesser known but thoroughly pro-

ficient string pickers, bowers, and harmonies blowers circle with the others around a single stand-up microphone, taking turns leading and singing '40s and '50s honky-tonk and bluegrass classics from the likes of Hank Williams, Red Foley, Webb Pierce, and the Nashville Boys. "Brother, will it 'Onee More' be given a breathtaking, face-to-face duet turn by Verity and Garing."

"Graig" is the musical genius," says Leonard. "I've been doing bluegrass for 40 years, and he plays every string instrument better than anybody in the Northeast. And he's a walking jukebox: He knows every song I ask, no matter how obscure, and with the energy he has to get this thing going, he's a real force. His vision of acoustic country music is very similar to [the late folklorist and former Greenbriar Boy] Ralph Rinzler. He cuts through the bullshit and plays good music without the frills."

Looking back at the folk music revival of the 40s again, Leonard's Greenbriar Boys' inception in 1959, Garing believes that the potential is here for a similar boom, more so than it was in Nashville.

"Every week we want to see newbies are materializing out of nowhere," he says, "and though the music is changing, it's still more pure here than the music that's played in Nashville."

DON RUBIN KEEPS A&R TIES AT EMI MUSIC

(Continued from page 10)

company was shared by the man he reported to, his longtime friend and associate Charles Koppelman, then chairman/CEO of EMI-Capitol Group North America, who was also moved into his own new business.

Rubin will maintain nonexclusive ties to EMI with three acts for which he had served as executive producer: Marley Playground, who switched from EMI Records to Capitol; Mills Jojovich, a former EMI artist who will appear later this year with a new album on Capitol or Virgin; and Ruben Martinez, who remains on the EMI Latin and Metro Blue labels, with a new album due this spring. Rubin is now label-hopping for the Barrio Boyz, formerly signed to EMI/EMI Latino.

On the publishing end, Rubin is reactivating his company, Radadars, whose previous copyrights continue to be administered through EMI Music Publishing. The company will act as an independent publisher for any signings subsequent to Rubin's departure from EMI.

As a manager, his first client within his new company is Melky Sedek, a brother-and-sister duo who are the younger siblings of Wyckd from the Fugees. They are signed to MCA Records, with Rubin noting that a deal with EMI Music fell through in the wake of the EMI reorganization.

Rubin says publishing rights to Melky Sedek, Martinez, and the Barrio Boyz remain open, and he is going to strike a deal with them via a co-publishing venture with a major publishing act.

At his new company, Rubin has brought in two staffers from his EMI Music tenure: Stephanie Tavares, management associate; and Marc Feinstein, Rubin's assistant.

Rubin recalls the problems—and quick decisions—that followed in the

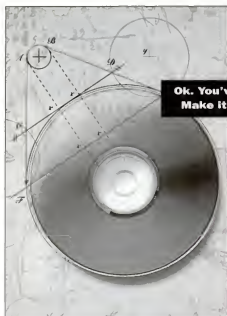
wake of the EMI Music reorganization. "Marley Playgroup was signed to EMI Records, and a self-titled album was released as things were getting down to the wire. We shipped that album to radio ads on the basis that there'd be no winding down. In fact, we had a couple of important prerelease ads on the single, 'Sex And Candy,' on [KITS] Live 105 in San Francisco and [XETRA] 91X in San Diego. Gary Gersh at Capitol liked the album, but Marley was working on some records, so we had to wait to re-release the album until October, and, of course, we ended up with a big hit."

Rubin says that Melky Sedek was "about to be signed" to EMI Records the week the label was closed down. "Things were going from our attorney to their attorney, but no deal was made so they went over to MCA Records." Another act formerly associated with Rubin at EMI Records, Jon Secada, is now at Epic Records, and there are no creative or business ties between the artist and Rubin.

For Rubin and Koppelman, the EMI Music restructuring ended the latest phase in their 40-year relationship as business colleagues and close friends. Rubin arrived with Koppelman at EMI Music in 1987 with the purchase of the Stephen Swift/Martin Bandier Koppelman SHK label/musical publishing interests. Their professional careers started in 1959 as members of the group Ivy Three and with its hit single, "Yogi."

Though Rubin says that he and Koppelman have no business ties at the moment, he doesn't dismiss the possibility. "He's my best friend. I love him. And you don't know what the future holds."

Meanwhile, Rubin continues on his own, working on the premise that "there is nothing like seeing an act go all the way."



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Artists & Music

ARISTA'S NEXT GLIDES UP CHARTS

(Continued from page 12)

liet stages.

In 1994, Next was playing in his hometown of Minneapolis when he hooked up with Low Key's Prof. T. and Lance. Those two, who eventually helped record "Rated Next," worked with the group at Jimmy Jean and Terry Lewis' Minneapolis studio, Flyte Type.

Soon thereafter, a demo tape got the attention of Naughty By Nature's Kay Gee, who signed the act as the first release for his label Divine Mill, which at the time was still under development. The group, which collaborated on album cuts with Naughty By Nature, Adina Howard, and others, is managed by Queen Latifah's Jersey City, N.J.-based Flavor Unit Management.

"We've had a lot of people in our corner," says Twenty. "We can't take all the credit for everything because of everything that's been done not only by Divine Mill, but people back home and radio stations and the people buying the music. It's been one big team effort, and being on the industry side of it, you start to realize how much more goes into an album than you ever realized."

The push for "Rated Next" began with the success of the act's first single, "Butta Love," which, according to SoundScan, has sold more than 1 million units. The album, meanwhile, has sold more than 161,000 units since its release in August 1997, according to SoundScan.

"Butta Love" kept growing to the point where we had worked it from July through December," says Lionel Richie, Arista's senior VP of black music (U.S.). "Once we got it on in a market, it just locked in. It was one of those rare situations where the song was so good, it eclipsed who the group was in the beginning. Everyone knew 'Butta Love,' but they didn't all know the group."

Helping to remedy that lack of consumer awareness, Arista kept the group on the road doing local radio and TV appearances and track dates. The trio also performed on such national TV programs as "Vibe," "The Keenen Ivory Wayans Show," and, more recently, "SoReal" and "Ricki Lake."

Meanwhile, BET, and later MTV, supported the clip for "Butta Love." According to Twenty, the song represented more than the group's first sales and airplay success. It also illustrates Next's evolution, which can be measured on the album by listening to an earlier track like "Phone Sex" and a newer cut like "Butta Love."

"Phone Sex" was the second song we ever recorded as a group, and 'Sex-tude' was recorded early on in our career," he says. "Butta Love" was [cut] during a growth period where we were getting involved with new people. You can hear the difference in the freedom we were feeling."

Arista is now focusing on the second single, "Too Close," which has sold more than 196,000 units since Jan. 27, according to SoundScan.

This issue, "Too Close" is No. 5 on the Hot R&B Singles chart. In spite of the widening exposure, R&B WJLB Detroit PD Michael Saunders, who is signing both "Butta Love" and "Too Close," says he has some doubts about whether Next is truly established yet in the marketplace.

"Today's record companies aren't marketing groups or artists unless they're major," he says. "With a newcomer like Next, they're not marketing them, they're marketing songs. If [the members of the group] were walking

down the street, I don't think people would realize who they are." Still, according to Rideout, the proof is in the sales and airplay.

"Those connections that we made through the television appearances really helped along 'Too Close,'" says Rideout. "Everywhere we could get double-digit rotations for a couple of weeks, we saw the album [sales] grow steadily. It's now higher than it was at Christmas. That's how you judge the success of an album."

The act's profile is bound to be raised even further when Next, which is booked by New York-based Bessie Arista, begins opening dates for Usher and Mary J. Blige in late March.

Though the group has taken its fair share of critical jabs for the preponderance of sexual innuendo on "Rated Next," the threesome's live show continues to win over audiences.

"We had one reviewer write, 'Even if Next never made it as singers, they could still make it as exotic dancers,'" says Twenty. "We called him back and

said, 'Thanks for recognizing that we're not limited to one talent.'

George Daniels, owner of George's Music Room in Chicago, says the act's performance, both live and at his cash register, has been pleasing.

"There's definitely an increase in sales and the amount of attention they're getting, and my personal opinion after seeing them perform is that they are true professionals," says Daniels. "You can see they have a strong future if they stay on the same path."

Also contemplating the future for Next is Rideout, who is confident that "Rated Next" will keep the act in the spotlight. "I Still Love You" is tentatively slated as the next single.

"How many groups have a first single that goes platinum and a second one that goes gold and are still growing?" asks Rideout. "We think we've got a nice run going, and as soon as that's over, we'll get them back in the studio and take it to a higher level, but right now, we feel there are at least two or three other nice cuts on the album."

amusement business

BOXSCORE
TOP 10 COIN-OP GAMES

ARTIST(S)	Game	Release Date	Gross Total Profit	Attendance Capacity	Publisher
01	Futuristic Grand Olympia	Feb. 28	\$2,288,123 (\$2,288,123) Accumulated \$12,365,217	37,816 seated	Disney/Consolidated Entertainment THA International Ltd.
NORMAN CAREY	Radio Stadium	Feb. 21	\$1,344,318 \$1,344,318	38,415	TMG Training Tom Hanks
02	REMI INCREDIBLE	March 3-4	\$2,273,714 \$2,273,714	123,407 115,344 free seated	Hudson Soft/Amusement Show & Sales
JIMMY BUTTEY & THE CORAL REEFER BAND	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 16-17	\$2,362,837 \$45,513,521	48,340 two levels	Palace Sports & Entertainment Inc.
02	WALLY PATT	Feb. 21	\$1,384,318 (\$1,384,318) Accumulated \$13,365,217	73,819 38,073	Disney/Consolidated Entertainment THA International Ltd.
GARY BROOKS TIGER TOWN	Pyramid of Memphis	March 5-7	\$2,128,129 \$2,128,129 seated	68,885	Varied Enterprises THA International Ltd.
02	Burnwood Drive Perth, Australia	Feb. 17	\$1,273,118 (\$1,273,118) Accumulated \$20,713,521	13,719	Disney/Consolidated Entertainment THA International Ltd.
02	ABC Station Brisbane, Australia	Feb. 25	\$1,284,314 (\$1,284,314) Accumulated \$13,365,217	17,367 30,000	Disney/Consolidated Entertainment THA International Ltd.
JIMMY BUTTEY & THE CORAL REEFER BAND	Charlottesville Coliseum Charlottesville, N.C.	Feb. 14	\$678,972 \$45,513,521	23,877 seated	Collier Don
ELTON JOHN	San Jose Arena San Jose, Calif.	Feb. 6	\$786,390 \$47,503,517	17,232 seated	Bill Graham Presents

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JOHN LEVENTHAL**
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Record of the Year



PUFF DADDY, 112
"I'll Be Missing You"
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**SEAN "PUFFY"
COMBS, STEVIE J.**
"No Way Out"
Rap Album

TRISHA YEARWOOD
"How Do I Live"
Female Country Vocal
Performance

**TRISHA YEARWOOD,
GARTH BROOKS**
"In Another's Eyes"
Country Collaboration
With Vocals



**TRACE ADKINS, GARY
CHAPMAN, RICKY VAN
SHELTON, BRYAN
WHITE, LARI WHITE**
"Amazing Grace 2:
A Country Salute
To Gospel"
Southern Gospel, Country
Gospel or Bluegrass
Gospel Album

FIONA APPLE
"Criminal"
Female Rock Vocal
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**JOHN FAHEY,
PETER STAMPEL,
ERIC VON SCHMIDT**
"Anthology Of American
Folk Music (1997
Edition Expanded)"
Album Notes

JOHN FOGERTY
"Blue Moon Swamp"
Rock Album



SLIDE HAMPTON (BMI)
"Cotton Tail"
Instrumental Arrangement With
Accompanying Vocal(s)

BILL HOLMAN
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Artists & Music

Columbia's Butler Cuts His Songs From Different Fabric On 'People'

■ BY DOUG REECE

LOS ANGELES—For fans and industry observers who have followed the career of former London Suede guitarist Bernard Butler, the title of the artist's solo debut, "People Move On," due from Columbia April 14, delivers a not-so-subtle message.

For even as Butler established himself critically and commercially in the U.K. with several fruitful post-Suede

collaborations, the British press has been none too willing to give up missing about the artist's acrimonious departure from the band during the recording of "Dog Man Star" in 1994.

"It has nothing to do with Suede," says Butler of the title. "It's much more general than that. People move through life without being through the bad side, and how we have to move on as different people pass through you. You take what you need from those ex-

periences."

"I just wanted to make the most beautiful possible sounds I could possibly imagine," he adds. "A lot of the reason behind this album was about failure and weakness and the positive that comes through that. How we don't understand and appreciate the good side until we've been through the bad side, and how we have to move on in the order to gain from that."

The artist has evolved in other ways, too. Butler, whose focus in Suede was on the guitar and songwriting, shows a surprisingly accomplished vocal style.

"There was a great desire of emotion that I went for," says Butler. "I didn't want it to sound amateurish. I didn't want people showing me sympathy, saying, 'The guitar sounds great, but, oh, isn't it sweet that he's trying to sing, too.' I wanted people to be equally impressed [with my vocals]."

Butler also launched his producing career, by collaborating with David McAlmont. That pairing, dubbed McAlmont & Butler, yielded a top 10 U.K. radio hit, "Yes." On "People Move On," Butler uses his expertise to summon up a rich, textured atmosphere, which highlights his artist network but also features the artist on piano, organ, and mellotron.

The album's musical spirit is best reflected in the string-filled "Not Alone" and "Stay," the first single, which has already peaked on U.K. radio via Creation Records, to which Butler is signed in the U.K.

Mark Bowen, head of A&R at Creation in London, says that Butler's fledgling solo career has already exceeded the label's hopes, even though the album doesn't come out in the U.K. until April 6. "Since the day he delivered the album, all expectations have been out of the window. I can't speak highly enough of him; he's probably the most talented musician I've ever met."

After leaving Suede, Butler signed his solo deal with Creation in December 1996. "I would never deny that this

was a shot in the dark for us," says Bowen. "Things have moved far quicker than we anticipated, and we're really proud of the record."

"Stay" (scheduled No. 12 on the "official" Chart Information Network chart in January and has sold 60,000 copies, according to Bowen; a second single, "Not Alone," will be released on Monday 06). Butler is playing a series of London gigs in March at the Upstairs at the Garage venue in north London, and an appearance on BBC's live performance show "Later With Jools Holland" is planned for late March.

Statewide, Columbia begins working "Stay" at triple-A and modern rock stations in mid-April. An accompanying video will be serviced early next month. Butler takes pleasure in knowing that audiences attending his live U.K. acoustic performances will find much more depth on the album.

"There's an awful lot of elaborate arrangements and detail that came out in the studio," says Butler. "I just started playing a lot of these songs out of the studio on acoustic guitar just for fun, but it wasn't until I was able to flesh out all these things that were going on in my head."

Butler, however, has not always been so totally in control of his projects, especially the collaborative work done with Bryan Ferry, Nene Cherry, and Almee Mann, the latter pairing having spawned the track "Sugarcoated."

Butler even stepped in for Verve singer Richard Ashford during a time when the band had split up.

Describing his still-amiable relationship with Verve, he says, "Richard was having trouble with [lead guitarist] Nick McCabe, who is one of the great

guitar players, and they hadn't spoken to each other for more than a year. So Richard rang me, and we went through some of the music. The next week he came Nick and said, 'Listen, mate, I need you.' It turned out great for all of us. We're very like-minded people."

Through these projects and his work with Suede, Butler has built a profile in the U.K. that has remained high. In the February issue of Mojo magazine, the artist was included as one of the top 20 most influential guitarists of the past three decades.

It is Columbia's hope to import some of Butler's homeland cache to the U.S., according to senior director of A&R marketing James Deane.

"In the States, people are going to get to know Bernard very quickly," he says. "This album is already percolating overseas, and part of our game plan is to use that great respect in Europe to begin spreading the buzz and generating enthusiasm here as we educate people about Bernard."

The label will use U.K. press clippings, flyers, and other marketing tools here and has already secured coverage in several hip music publications.

Indie retail, which has catered to the core London Suede fan base in the past, will also play a pivotal role by distributing cassette singles and other material and orienting customers about Butler's new work.

Natalie Waleik, VP of purchasing at the 18-store, Allston, Mass.-based Newbury Comics, is cautiously optimistic, based on unexpectedly strong customer reaction to the label's first Suede release.

"I expect the full-length to do reasonably well," she says. "Suede always had a hardcore following that hasn't been around for a long time, but has always done well for us."

The artist, who is managed by Gail Colson in London, has not yet scheduled any U.S. appearances.

Assistance in preparing this story was provided by Paul Sexton in London.

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MATTHEWS SHOWS A DARKER SIDE

(Continued from page 16)

er, it's more like a project from beginning to end rather than a collection of songs."

The album, produced once again by Steve Lillywhite, expands upon the rich textures the band has known for with the addition of some special guests, such as Alanis Morissette on "Spoon." The Kronos Quartet appears on "Halloween" and "The Stone," while Bela Fleck joins on "Don't Be Dried." The Waterboys' "The Last Stop," and Spinal Tap's "Outstanding," says Jim Lirak, executive VP of the 540-store, Albany, N.Y.-based Trans World Entertainment retail chain, speaking of the album.

"They've continued to evolve; it is in each album. I think it does enormous things. Their fan base is enormous, and I learned something when they put out 'Red Rocks.' With a little marketing, it was still a big record."

According to SoundScan, "Live At Red Rocks 15.95," released in October 1997, has sold more than 619,000 copies, while the band's last full-length studio album, 1996's "Crash," sold more than 3.5 million. 1994's "Live Through The Table And Dreaming" has sold more than 3.5 million units.

"Almost four years ago, this band was asked to perform at the New York City at Westlands, which holds 200 people," says Hugh Surratt, VP of marketing and artist development at RCA. "By the time we got through the 'Crash' album, they were headlining Madison Square Garden. The ['Crash'] single 'Crash Into Me' opened so many doors. That's a whole broader base that Dave Matthews Band exist in. It's not like they didn't have going into the last album."

However, the band, which includes Carter Beauford (drums, percussion), N.Y.-based Trans World Entertainment (saxophone, flute), and Boyd Tinsley (violin); its management (Red Light Management); and RCA have been cautious about how far the group have delved into the mainstream, with the band and AC radio and major media exposure.

"We will service all of radio, but we still need to keep the focus on the original core format of rock, modern rock, and triple-A," says Surratt.

Matthews says he's not frightened of the fact that the group is a big pop band, but he doesn't want to be overexposed, "I never underestimate pop," he says. "Some of my

favorite people are pop, and people get upset when they ask what kind of music I like and I say pop music. But, that's more accurate than the [Grateful] Dead, which I never really listened to. I've seen them live, and I can still keep ourselves off the covers of magazines, maybe not all of them, it'll be fine. We won't play Denny's or Kmart, and we try not to get on the first page of Rolling Stone, but even in a while we will play the ruins in a little bit, even if we're just under the impression that we're holding them."

Plans for preparing the new can include the band's usual rigorous tour schedule, which will begin May 2 in Montreal, then hit the U.S. May 16 and remain statewide through early June. But first the band will perform at the Victory Stadium in Roanoke, Va., to benefit various local charities.

Surratt says the show will be taped to air on MTV's "Live At The 10 Spot" April 24. After that, the band will play the New Orleans Jazz & Heritage Festival April 26. Once the initial U.S. dates are done, an extensive European tour will begin, but he doesn't want to return to the U.S. once again for more dates.

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VANESSA-MAE

(Continued from page 18)

takes that another step forward."

Vanessa-Mae says she's changed as a musician since recording the innovative stylistic mix on "The Violin Player," discovering musical forms like acid jazz, R&B, hip-hop, drum'n'bass, and hardcore rock. She's also seen audiences accept her use of the violin as a "futuristic instrument" during her worldwide touring behind "The Violin Player." (That pop/crossover release, on the Angel label, was succeeded by the classical discs "Classical Album I" and last year's "China Girl—Classical Album II.")

"I'm using the violin in more extreme ways," she says. "I wanted [the violin] to sound like an electric guitar on 'Hocus Focul' and 'Leyenda.' And on others, like 'The Blessed Spirit' and 'A Poet's Quest (For A Distant Paradise),' I wanted a clean, acoustic sound."

Vanessa-Mae says she covered Summer's 1977 hit "I Feel Love" because she wanted to sing more on the new album. She says the song's recording contrasted her "soft, ethereal" voice over a "very aggressive" backing track. She notes that when Summer's version was released, "a lot of kids weren't alive then, myself included. So I've done a futuristic modern version."

An alternative version of her reworking of that track will be serviced at the end of the month to clubs and mixed-format radio programs, according to Virgin (U.S.) co-president Ray Cooper. He adds that he sees big U.S. sales potential for Vanessa-Mae. The label hopes to match Vanessa-Mae's success elsewhere; she has already had gold albums in four countries and a top 20 U.K. single with "Tocaata And Fugate" from "The Violin Player."

"She's an artist who moves across demographics in such a vast way," says Cooper. "Adults look at her as a positive role model, and kids see her as a contemporary who is taking violin playing to greater heights. She contributed a great deal to the Janet Jackson record and performed major events here, like playing Times Square in conjunction with 'Violin Player' and playing at the opening of designer David Taylor's Shanghai shop store in New York last year. So she's gone into markets other artists haven't been able to penetrate."

Cooper now looks for comparable forthcoming events to further Vanessa-Mae's domestic career. In July she'll perform a concert with the Disney World Orchestra in Chicago that will air on Disney Channel in August. Later this month she'll perform before the sultan of Dubai. Meanwhile, Vanessa-Mae will play at Buckingham Palace prior to the Asian-European summit meeting there in early April.

A media campaign is targeting Time, Newsweek, the Wall Street Journal, and regular entertainment publications, says Cooper, who also notes Vanessa-Mae's past exposure on TV outlets including "Late Night With David Letterman," "The Tonight Show With Jay Leno," a Barbara Walters special, "50 Minutes," and "Dateline NBC." Again, Cooper says, Vanessa-Mae is "getting to audiences not traditionally exposed to music."

Vanessa-Mae says she's now eager to hit the international touring route with her 12-piece backup band. Her world tour kicks off this month in South Africa, Denmark, and China, followed by dates in Europe, Russia, and Japan. Asian concerts in the U.S., she says, may take place late this year.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

ATLANTA: These days, it is next to impossible for a band to sustain itself on the road and finance self-released albums, while actually having some decent profit left over to live and retool. The Charlie Mars Band, based out of Atlanta, has been doing just that for the last two years. The band, comprised of Andrew Hamner (drums), Andy Sample (bass), Matt Ulmer (guitar, vocals), and Charlie Mars (vocals, guitar), has played more than 500 dates in the last year and a half throughout the Southeast, many of them headlining gigs playing in support of bands such as Better Than Ezra, Sister Hazel, and Cowboy Mouth. Much of this seasoned road band's appeal comes from not only its spirited live shows, but also a growing fan base that, according to the act, has purchased almost 13,000 copies of its first two albums, 1995's "Broken Arrow" and the recently released "Born & Razed," both of which are distributed by Select-O-Hits out of Memphis. "Born & Razed," which was produced by Brian Holmes (drummer for '80s pop/rockers the Producers), is a solid collection of melodically rich rootsy pop/rock that would appeal to fans of the Dave Matthews Band, Wilco, or Big Head Todd & the Monsters. "The one thing we wanted to accomplish on 'Born & Razed' was to make things real straight-ahead with good-sounding, simple arrangements so the songs could speak for themselves," says Mars. The group's manager, Rich Walsh, has been especially effective in providing a disciplined focus for the band's vision. "We are able to stay out touring 17-20 dates a month playing major markets and university towns. The albums are selling well, and the World Wide Web site (www.charliemarsband.com) and E-mail are also going great." The Charlie Mars Band will be performing March 27 in Atlanta at Smith's Okie Bar. Contact Walsh at Career Artist Management at 404-264-1611.

RICK CLARK

BOSTON: The vivacious Sherma Andrews is a major talent on the verge of modern soul diva-dom. The 25-year-old vocalist, originally from Trinidad, brings an understated elegance to her own brand of R&B-inspired pop. As her two four-song demos prove, she has a rich, resonant voice that shows she understands the value of restraint and the need to serve the song instead of offering vocal gymnastics. Her songwriting is bold and vivid, and her most recent demo finds her dipping into a little hip-hop. The Berklee College of Music graduate made a distinct impact on listeners during a short set at this past January's NEMO Conference here with her rich musical stylings. "I loved a lot of the older staples of R&B," she says, "especially people like Chaka Khan, Earth, Wind & Fire, Kool & the Generals, as well as other song-oriented people like Sade." Andrews fuses all her influences into a tight package of strong singles, solid songs, and a distinct contemporary feel. She has received major notices in The Boston Herald, The Boston Tab, and she's developed a strong grassroots following as she sold out the 1,200-seat Berklee Performance Center last year. Contact Mike Trabuia at 781-986-2870.

KEN CAPRANICO

DETROIT: "They knew it was for only three songs, but they drove all that way anyway," marvels Jan Krist, as she talks about some of fans of hers who drove from Muskegon to Nashville for a recent showcase at the prestigious Bluebird Cafe. "They'd found out about it over the Internet and wanted to come." Such dedication and enthusiasm for Krist's work has been a hallmark of her career so far, with critics and fans alike bubbling over with praise for her three indie releases. "Decapitated Society," released in 1992, was named one of the top 10 albums of the year by WDET Detroit. Her most recent album, 1996's "Curious," released on Nashville's Silent Planet label, was also well-received. Her music has been categorized as "acoustic," but she prefers "eclectic acoustic" and is not afraid to plug in, being perfectly comfortable with a band or as a solo performer. Krist's emphasis on songwriting has led her to recognition at the Kerrville (Texas) Songwriting Competition, as well as national attention through a variety of publications. She has begun to tour recently, and the response has been touching, to say the least. "People are so happy to hear this music live that they've loved for so long," says Contact Gary F. Montgomery at GFM Management at 912-749-7259 or E-mail gfmusic@mindspring.com.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	ON THE CHART	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES AND BLACK SALES REPORTS, PROVIDED, COMPILED, AND PROVIDED BY SALES REPORTS AND PROVIDED, COMPILED, AND PROVIDED BY SALES REPORTS	WEEKS ON CHART	PEAK POSITION	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES AND BLACK SALES REPORTS, PROVIDED, COMPILED, AND PROVIDED BY SALES REPORTS	WEEKS ON CHART	PEAK POSITION
1	2	12	MAKIN' PULS ***** NO. 1 *****	***** NO. 1 *****	12	1	MAKIN' PULS ***** NO. 1 *****	***** NO. 1 *****	12	1
2	3	12	QUEN PEN LISA ***** HYPERBOLEA MUSIC (1.9.91) 5.30	***** NO. 1 *****	12	1	QUEN PEN LISA ***** HYPERBOLEA MUSIC (1.9.91) 5.30	***** NO. 1 *****	12	1
3	7	7	CHERRY POPPERS DODDIES MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	7	3	CHERRY POPPERS DODDIES MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	7	3
4	9	6	EXOTIC CHICKS DODDIES MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	6	4	EXOTIC CHICKS DODDIES MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	6	4
5	10	13	MIAMI BRAGHITA A LONDON EMPHOVOR ORCHESTRA MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	13	5	MIAMI BRAGHITA A LONDON EMPHOVOR ORCHESTRA MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	13	5
6	4	3	DAVE KERSH CASH 77905 (1.9.91) 3.50	***** NO. 1 *****	3	6	DAVE KERSH CASH 77905 (1.9.91) 3.50	***** NO. 1 *****	3	6
7	13	2	DARLE SHINIGHT (ART) DODDIES MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	2	7	DARLE SHINIGHT (ART) DODDIES MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	2	7
8	4	3	MOMO CHLOE 5366 FANCIESTY (1.9.91) 2.50	***** NO. 1 *****	3	8	MOMO CHLOE 5366 FANCIESTY (1.9.91) 2.50	***** NO. 1 *****	3	8
9	3	3	JAGGED EDGE TO 10 607 6711 (1.9.91) 2.50	***** NO. 1 *****	3	9	JAGGED EDGE TO 10 607 6711 (1.9.91) 2.50	***** NO. 1 *****	3	9
10	1	28	ADANA KRAL WILHELM 223505 (1.9.91) 5.50	***** NO. 1 *****	28	10	ADANA KRAL WILHELM 223505 (1.9.91) 5.50	***** NO. 1 *****	28	10
11	12	18	BUENA VISTA SOCIAL CLUB WORLD CHRISTOPHER PARKING 87 36 02	***** NO. 1 *****	18	11	BUENA VISTA SOCIAL CLUB WORLD CHRISTOPHER PARKING 87 36 02	***** NO. 1 *****	18	11
12	NEW	7	CRYSTAL LEWIS WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	7	12	CRYSTAL LEWIS WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	7	12
13	NEW	7	NEERIE MAN SHOOKING VINES 15124 (1.9.91) 3.50	***** NO. 1 *****	7	13	NEERIE MAN SHOOKING VINES 15124 (1.9.91) 3.50	***** NO. 1 *****	7	13
14	16	10	ANTI COCHRAIN WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	10	14	ANTI COCHRAIN WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	10	14
15	NEW	7	THE INSYZER COUNTRY 700000 (1.9.91) 3.50	***** NO. 1 *****	7	15	THE INSYZER COUNTRY 700000 (1.9.91) 3.50	***** NO. 1 *****	7	15
16	21	24	ALEJANDRO FERNANDEZ 8 2007 6204 6204 (1.9.91) 3.50	***** NO. 1 *****	24	16	ALEJANDRO FERNANDEZ 8 2007 6204 6204 (1.9.91) 3.50	***** NO. 1 *****	24	16
17	14	24	MICHAEL PETERSON WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	24	17	MICHAEL PETERSON WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	24	17
18	11	24	THE KUNLITS EPIC 0401010 4760000 (1.9.91) 3.50	***** NO. 1 *****	24	18	THE KUNLITS EPIC 0401010 4760000 (1.9.91) 3.50	***** NO. 1 *****	24	18
19	NEW	7	FAT PAT WRECK SHOP 1111 (1.9.91) 3.50	***** NO. 1 *****	7	19	FAT PAT WRECK SHOP 1111 (1.9.91) 3.50	***** NO. 1 *****	7	19
20	18	40	DAFT DINK CASH 426000 476000 (1.9.91) 3.50	***** NO. 1 *****	40	20	DAFT DINK CASH 426000 476000 (1.9.91) 3.50	***** NO. 1 *****	40	20
21	25	36	LUMP BUNT FLIP 901 5000000 (1.9.91) 2.50	***** NO. 1 *****	36	21	LUMP BUNT FLIP 901 5000000 (1.9.91) 2.50	***** NO. 1 *****	36	21
22	19	10	SEVENSTUD TVT 57 30 (1.9.91) 3.50	***** NO. 1 *****	10	22	SEVENSTUD TVT 57 30 (1.9.91) 3.50	***** NO. 1 *****	10	22
23	14	24	ADANA DAVIS ELEKTRA 62112 (1.9.91) 3.50	***** NO. 1 *****	24	23	ADANA DAVIS ELEKTRA 62112 (1.9.91) 3.50	***** NO. 1 *****	24	23
24	21	44	ALLURE TRACK MASTERSHIP 8744-VEPC (1.9.91) 2.50	***** NO. 1 *****	44	24	ALLURE TRACK MASTERSHIP 8744-VEPC (1.9.91) 2.50	***** NO. 1 *****	44	24
25	37	18	AVALLON SPARROW 51639 (1.9.91) 3.50	***** NO. 1 *****	18	25	AVALLON SPARROW 51639 (1.9.91) 3.50	***** NO. 1 *****	18	25

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. What an album reaches this level, the album and the artist's subsequent albums are awarded entry eligibility to appear on the Heatseekers chart. All albums are available on cassette and CD. * indicates indicates vinyl LP is available. © figures with the greatest sales gains. © 1991, Billboard/EMI Communications.

26	28	21	PROPHET FOR THE PEOPLE WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	21	26	PROPHET FOR THE PEOPLE WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	21	26
27	15	3	SOMETHING POSSE PROPHET 4408 (1.9.91) 3.50	***** NO. 1 *****	3	27	SOMETHING POSSE PROPHET 4408 (1.9.91) 3.50	***** NO. 1 *****	3	27
28	29	43	LEE ANN WOMACK DECCA 1150000 (1.9.91) 3.50	***** NO. 1 *****	43	28	LEE ANN WOMACK DECCA 1150000 (1.9.91) 3.50	***** NO. 1 *****	43	28
29	24	27	SONS OF BLACKNESS FERGUSON 4400000 (1.9.91) 3.50	***** NO. 1 *****	27	29	SONS OF BLACKNESS FERGUSON 4400000 (1.9.91) 3.50	***** NO. 1 *****	27	29
30	9	2	MIAMI BRAGHITA A LONDON EMPHOVOR ORCHESTRA MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	2	30	MIAMI BRAGHITA A LONDON EMPHOVOR ORCHESTRA MOJO SMOULDERHEADS (1.9.91) 2.50	***** NO. 1 *****	2	30
31	29	18	KAREN CLARK-SHEARD LARSEN 82497 (1.9.91) 3.50	***** NO. 1 *****	18	31	KAREN CLARK-SHEARD LARSEN 82497 (1.9.91) 3.50	***** NO. 1 *****	18	31
32	32	7	WRECK ATLANTIC 8200000 (1.9.91) 3.50	***** NO. 1 *****	7	32	WRECK ATLANTIC 8200000 (1.9.91) 3.50	***** NO. 1 *****	7	32
33	31	24	CORNERSTONE LARSEN 82497 (1.9.91) 3.50	***** NO. 1 *****	24	33	CORNERSTONE LARSEN 82497 (1.9.91) 3.50	***** NO. 1 *****	24	33
34	36	5	EDWIN MCANIN LAWANATIAN 4200000 (1.9.91) 3.50	***** NO. 1 *****	5	34	EDWIN MCANIN LAWANATIAN 4200000 (1.9.91) 3.50	***** NO. 1 *****	5	34
35	NEW	7	WAYNE WATSON WOOD 691 0711 (1.9.91) 3.50	***** NO. 1 *****	7	35	WAYNE WATSON WOOD 691 0711 (1.9.91) 3.50	***** NO. 1 *****	7	35
36	30	10	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SUNY 80000 4200000 (1.9.91) 3.50	***** NO. 1 *****	10	36	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SUNY 80000 4200000 (1.9.91) 3.50	***** NO. 1 *****	10	36
37	35	20	ROY D. MERCER CAPITOL NASHVILLE 21144 (1.9.91) 3.50	***** NO. 1 *****	20	37	ROY D. MERCER CAPITOL NASHVILLE 21144 (1.9.91) 3.50	***** NO. 1 *****	20	37
38	34	5	LOS TEMERARIOS FOMOSA 0615	***** NO. 1 *****	5	38	LOS TEMERARIOS FOMOSA 0615	***** NO. 1 *****	5	38
39	46	63	JACI VELAZQUEZ WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	63	39	JACI VELAZQUEZ WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	63	39
40	45	31	BONEY JAMES WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	31	40	BONEY JAMES WARRIOR 115010 (1.9.91) 3.50	***** NO. 1 *****	31	40
41	43	19	NEW LIFE COMMUNITY CHOR FEATURING JOHN R. KEE NEW LIFE 431 000000 (1.9.91) 3.50	***** NO. 1 *****	19	41	NEW LIFE COMMUNITY CHOR FEATURING JOHN R. KEE NEW LIFE 431 000000 (1.9.91) 3.50	***** NO. 1 *****	19	41
42	41	20	MILAN MASON ATLANTIC 8200000 (1.9.91) 3.50	***** NO. 1 *****	20	42	MILAN MASON ATLANTIC 8200000 (1.9.91) 3.50	***** NO. 1 *****	20	42
43	46	4	CHANTAL KREZUMKUR COLUMBIA 57525 (1.9.91) 3.50	***** NO. 1 *****	4	43	CHANTAL KREZUMKUR COLUMBIA 57525 (1.9.91) 3.50	***** NO. 1 *****	4	43
44	41	10	COAL CHAMBER ROUGHTRAIDERS 4200000 (1.9.91) 3.50	***** NO. 1 *****	10	44	COAL CHAMBER ROUGHTRAIDERS 4200000 (1.9.91) 3.50	***** NO. 1 *****	10	44
45	47	14	ROY D. MERCER CAPITOL NASHVILLE 21144 (1.9.91) 3.50	***** NO. 1 *****	14	45	ROY D. MERCER CAPITOL NASHVILLE 21144 (1.9.91) 3.50	***** NO. 1 *****	14	45
46	NEW	7	DAVID ARKENTON WINDHAM 5478 (1.9.91) 3.50	***** NO. 1 *****	7	46	DAVID ARKENTON WINDHAM 5478 (1.9.91) 3.50	***** NO. 1 *****	7	46
47	NEW	7	STUCK MOJO CENTURY MEDIA 7666 (1.9.91) 3.50	***** NO. 1 *****	7	47	STUCK MOJO CENTURY MEDIA 7666 (1.9.91) 3.50	***** NO. 1 *****	7	47
48	42	8	SHADOW MO WHARTER 54069 17000 (1.9.91) 3.50	***** NO. 1 *****	8	48	SHADOW MO WHARTER 54069 17000 (1.9.91) 3.50	***** NO. 1 *****	8	48
49	19	2	GOV'T MULE CAPRICORN 536000 4200000 (1.9.91) 3.50	***** NO. 1 *****	2	49	GOV'T MULE CAPRICORN 536000 4200000 (1.9.91) 3.50	***** NO. 1 *****	2	49

POPULAR PROSPECTS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • DOUG REECE

SECOND STAR: It's funny what a difference a few months can make in the music business. Just add Seattle-based group Harvey Danger, whose signing to Slash Records early this year was a clear-cut example of poetic justice.



Secrets Out. "Secrets & Lies," the latest single from Jonathan Brook's Rufus/MCA album, "10 Wings," has made the playlists at KMTT Seattle, KFOG San Francisco, and WOPX Philadelphia in its first week at triple-A radio. Brooke, who is headlining the Secrets & Lies tour, will be joined by MCA's Keri Lynn and Uma. The tour stops Thursday (Fri) and Friday (Sat) in Portland, Ore.

felt the rough-edged pop song was in need of developing.

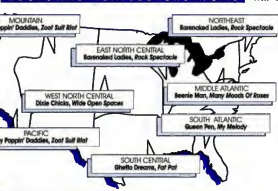
Meanwhile, Slash/London A&R staffer Greg Glover, who overheard the demo emanating to Slash Records early this year and was granted permission—to court the band for his one-man label, the Arena Rock Recording Co.

That label is best-known for releasing a 7-inch single by pre-Elektra Superdrag and current developing acts Iliyah Kuryakian and Ekt Power. Shortly after Arena Rock pressed 2,000 copies of the album, which included a new track, "Flagpole Pitta," Seattle modern rock outlet KNDZ began banging the song with such success that soon stations like KROQ Los Angeles and WBCN Boston began testing it. During the major-label bidding war that ensued, Slash found itself courting the band it once rejected.

A sense of responsibility, says Glover, won the day. "The band was so loyal to stay with me," he says. "We had people coming at them left and right, people calling me and going, 'So, you want a new job?' 'I don't know' that was the band if I hadn't put them out, but I think they needed an indie record



REGIONAL HEATSEEKERS NO. 1



One-Two Punch. Tidal Wave/Garfin quieted Kait's debut single, "Say You'll Stay," peaked at No. 59 on the Hot 100 thanks in part to top 40 radio play and sales in such hot markets as San Francisco and Honolulu. The next single, "Something Inside Me," precedes the group's a self-titled album, which is due in May.

anyway," he adds. "There are times when a band needs to put out something on a small label first in order to develop, and this turned out to be the perfect scenario."

A promo CD containing the single ships to modern rock radio Wednesday (18).

MAN OVERBOARD: Sire smooth jazz artist Jimmy Reid is hoping to buoy his first album with a cover of "My Heart Will Go On," the popular Celine Dion number from the "Titanic" soundtrack.

The track, which will be released as a commercial single in April, will be highlighted during the Jimmy Reid Titanic Cable TV Sweepstakes, being organized by Global Entertainment Marketing.

That promotion, set to launch shortly after the March 31 release of Reid's debut album, "Forever Loved," will offer consumers a chance to win the set, as well as one of several grand-prize private performances by the saxophonist.

TV commercials sponsored by local businesses in such markets as Chicago will air a commercial directing consumers to retailers. Though "Wreck" is the version of the song was a massive suc-

cess at radio and is being lauded with "Kenny G Greatest Hits," Sire is confident that consumers will still seek out the single in record stores.

ROADWORK: Rubber Records act Fat Amy winds its



Roll Out. Garageland's debut album, "Last Exit To Garageland," was a critical rave and commercial breakthrough when it was released in the band's former home base of New Zealand. Foodchain Records is hopeful that it can reproduce some of that success as it promotes the album around the group's U.S. tour opening for Spaceshow and Imani Coppola. The act is playing March 24 in Houston, March 25 in New Orleans, and March 27 in Atlanta.

The act, whose album "Where Have All The Morris Makers Gone?" will be released by Slash April 7, was originally brought to the attention of label partner London by Andrea Mulrain, now a manager at Statens Records.

At the time, former London director of A&R Neil Harris

She Shines Again

Keiko Matsui

full moon and the shrine

the much anticipated new album
in stores April 7



Produced by
Kazu Matsui

National Tour Dates:

See Keiko LIVE @ NARM
Closing Ceremony March 17th

March 21 Los Angeles, CA
March 29 Washington, DC
March 31 San Diego, CA
April 4 Sacramento, CA
April 17 Dominican Republic
April 22 Los Angeles, CA
April 23 San Francisco, CA
April 24 Tempe, AZ
April 25 Los Angeles, CA
April 26 Temecula, CA
April 29 Boston, MA
April 30 Pomona, NJ
May 1 Huntington, NY
May 2 Washington, DC
May 3 Norfolk, VA
May 5 Pittsburgh, PA
May 6 Glenside, PA
May 7 Royal Oak, MI
May 8 Albany, NY
May 10 Chicago, IL
May 11 Minneapolis, MN
May 12 Milwaukee, WI
May 13 Denver, CO
May 24 Maui, HI
May 27 San Francisco, CA
May 29 Salt Lake, UT
May 30 Denver, CO
June 5 Atlanta, GA

The stars are aligned for Keiko Matsui

#3 best-selling contemporary jazz artist of '97

- BILLBOARD YEAR END ISSUE

#1 independent contemporary jazz artist of '97

- BILLBOARD YEAR END ISSUE

The first single "Toward The Sunrise" #1 Most Added OUT-OF-THE BOX

- RADIO & RECORDS NAC

- GAVIN SMOOTH JAZZ

Don't miss Keiko in "Light Above The Trees"

a dazzling new public television special

PREMIERS IN MARCH

"As with John Tesh and Yanni before, Keiko Matsui is undoubtedly going to sell quite a few more albums after the airing of her atmospheric public television special, 'Light Above The Trees.'"

-LOS ANGELES TIMES

Touring: POW 310-205-0366
Public Relations: Athena Pope
at Unity Entertainment 800-860-1917
Career Direction: Robert L. Touro



Flyte Time Lifts Off With An Angel Grant's Set Is First From Jam & Lewis' Label

■ BY DAVID NATHAN

LOS ANGELES—"We try to bring something to the marketplace that's not already there," is super-producer Jimmy Jam's explanation of why he and longtime partner Terry Lewis are launching Flyte Time Records, their new Universal Records-distributed label with the debut album by singer/songwriter Angel Grant. Spearheading the set will be first single "Lil' Red Boot," due April 7.

Grant's CD album was produced by Jam and Lewis and Flyte Time artist "Big Jim" Wright and is slated for a May 19 release. "When we first heard her, we felt like she was a breath of fresh air," Jam says of Grant, who co-wrote all 10 tracks with the team. "She embodies all the things we admire: Her songs are lyrical, she has a pretty voice, and there's no pretense in what she does. She uses some great metaphors in her lyrics, which are thoughtful and pretty deep."

Pressed to describe the music on Grant's first set, Jam says, "It's pop, alternative, urban. It doesn't fit neatly into one box. It's just good music." Born in New York but a self-proclaimed "Gypsy" with East Indian and American Indian heritage, Grant simply says the music she does is "folk funk."

"Each song on the album is like a piece of a puzzle that makes up the whole picture," she notes. "If I had to say what the basic theme is, I'd say it's about self-teaching, and each song has a message in it."

Grant came to the attention of Jam and Lewis after doing backgrounds and cutting song demos in Atlanta in the mid-'90s. A tape intended to showcase a song she'd written for use by the Minneapolis hitmakers on one of their projects was presented to them by writer/producer McKinley Horton.

"Terry [Lewis] called me after they heard the demo and expressed how much he liked my voice based on that one song," Grant says. "Next thing I knew I was in Minneapolis writing a

song ["I Love You," one of the cuts on the album] with Jimmy and Terry. They were all so real, it felt like home."

Universal president of black music Jean Riggs says, "Given their incredible track record, we're very proud to be working with Jimmy and

Terry. We've been setting up this project since last September, and we're extremely excited that it's the first album from Flyte Time."

Facing the challenge of promoting, marketing, and creating public awareness of Grant's eclectic mix of gentle pop, soft'n'mellow rock, and jazz-inflected retro-soul, Flyte Time senior VP of artist development and marketing Sheila Eldridge says the label is involved in a long-term, multi-level campaign designed to introduce Grant "as a whole artist."

"We want people to get the whole picture, which is why the first single is being sent to urban, pop, and hot adult contemporary stations simultaneously," Eldridge says.

Radio shipment date for the single, with its four special Jam and Lewis-produced remixes (designed for R&B, club, acoustic, and R&B adult use), was March 6.

Much of the strategy employed by Flyte Time and Universal will evolve around presenting Grant in person and getting maximum usage from a striking video for "Lil' Red Boot," currently airing on BET. According to Eldridge, Grant will embark on a series of performances with a "live band" in April, concentrating initially on the mid-Atlantic region, with stops to include Washington, D.C., Baltimore, and Richmond, Va.

"We're taking Angel to colleges and coffeehouses with a small band, we're confident that once people see her, they'll get what she's all about," notes Eldridge, who adds that Grant will

open for Kedar/Universal artist Chico DeBarge April 13 in a one-off D.C. date. Directed by Rebecca Blake (known for her work with the Blatniks, among others), the stunning video for the single was shot at a Grand Canyon location.

Urban baby-boomers, a key segment of the audience Universal is aiming for on the project, may compare Grant to Byrreals, the '70s singer-songwriter and former wife of Stevie Wonder, who guests on "Well Okay I'll Say" (Continued on page 32)



GRANT



New Ladies On The Block. Qwest recording artist Tamia and Columbia recording group Destiny's Child recently met in Los Angeles. The acts discussed their current and upcoming projects—"Destiny's Child" in stores, and Tamia's streets April 14. Pictured, from left, are Destiny's Child members Kelly and Beyonce; Tamia; and Destiny's Child members Le Toya and La Toya.

Brandy's Got Good Vibe With Magazine; Boyz Men Not Happy At Motown

BRANDY'S WORLD: Atlantic Records, Brandy's label, has undertaken an unusual joint-marketing campaign with consumer music magazine Vibe to promote her new album, "Never Say Never," due in late May. The album's first single, "The Boy Is Mine," is to be released later this month.

The article is featured on the April cover of Vibe, and the label has spent more than \$75,000 on a marketing campaign that will promote both the magazine and Brandy, according to Jameel Hassan Spencer, music marketing and national music sales manager of Vibe. In addition, Atlantic will be taking out advertisements in the June/July and August issues of Vibe to promote the album.

Ron Shapiro, executive VP/GM of Atlantic, says the Vibe campaign is a large part of the plan to "re-establish" Brandy's singing career.

"Atlantic wanted her on the cover, and we asked them how to maximize the benefit between the two companies," says Spencer. "It was important for them to re-establish Brandy in the music world, and it was important for us to promote the cover. So we had a meeting with the Vibe and Atlantic staff and came up with some synergistic efforts."

According to Spencer, those efforts include a college marketing campaign to hit 30 campuses with signage, posters, and listening parties; a snipe campaign in 15 markets; the distribution by Vibe and Atlantic street teams of 300,000 promotional postcards; the insertion of Vibe subscription cards in the single and album jewel cases; the Vibe cover art featured on Brandy's World Web site, with a link to Vibe's Web site; radio promotion that will include a Brandy/Vibe gift pack and a free subscription to the magazine; and a point-of-purchase materials and a contest at retail offering a trip to Los Angeles to attend Brandy's taping for "Vibe" on the TV show.

Spencer says this is the first time that Vibe has had such an extensive campaign for an artist on the cover. "We plan to do more campaigns like this," Spencer says. "Atlantic was just the first label to ask how to maximize the benefits of Brandy being on the cover, but that's what David Smith, the magazine's editor in chief, spearheaded this move at Vibe, in the sense that all covers have a marketing component. Smith was unusable for comment at press time."

"We have done something special with all the covers," says Spencer, who notes that Sean "Puffy" Combs was the first artist to have a double cover with Vibe. "To support that cover," he says, "a press event was held at Justin's, Combs' restaurant in L.A. Vibe sponsored that event. We agreed to go with Brandy at the cover story," says Shapiro. "We decided to partner in the marketing of the cover, and we believed it was a fantastic way to say

Brandy is still a singer, still loves the music, and that she is coming back to them."

UNHAPPY BOYZ: For quite some time now, it has been a rumor that Boyz II Men were planning to leave their label, Motown. Quadren El-Amin, Boyz II Men's manager, has denied the rumor but indicates that the group is unhappy. El-Amin spoke on behalf of the group, who at press time were unavailable for comment. "I'm disappointed at the level of support we have received from Motown—the company's marketing of Boyz II Men's current album as well as the lack of leadership with this album," he says.

Steve Corbin, executive VP/GM of Motown, says the company "sympathized" with the band's frustration. "After having won No. 1 back-to-back singles, the album hasn't responded with strong sales, and that concerns the band, as well," he says. "We continue to support the band and will continue to aggressively market and support this album."



by Anita M. Samuels

'MOLDING' AN ARTIST: Double Exposure president/CEO Angelo Ellerbe

will work with New York's Apollo Theatre to refine and polish the raw talent that its "amateur night" often untaps. Ellerbe has called the venture a "marriage of a sort, because, as he says, Harlem is often a "misunderstood musical mecca" and the Apollo has always served as a talent "barometer."

His company, based in New York, encompasses public relations, marketing, management, and image control. But it was Ellerbe's artist-development program that initially gained industry attention, working with a wide range of recording artists such as Mary J. Blige and later Dr. Dre and Changing Faces. The self-described "image maker to the stars" says that 20th Century Fox has bought the rights to his life story. Ellerbe's first book, on artist development, will be published by Regan/HarperCollins later this year.

SALT 'N' PEPA JUST FINE: In a press release last week, Red Ant Entertainment/London Records rap trio Salt 'N' PePa were said to have parted company with their management, CD Enterprises/Idol Makers Inc., after a one-year relationship. But the release was not what they in part as saying. "We are happy to be back at our old label, PolyGram," Suzanne Crane, senior VP of media relations for Red Ant, cries foul. "It was an erroneous statement by an independent publisher, who didn't clear the release through the label or the group," she says. "There are no problems. We are anxiously awaiting the release of Spinderella's new album in late summer on Red Ant."



Recording The Roots. So. So. Do! recording act Xscape is in the studio working on its third set, "Traces Of My Lipstick." The set is due May 12 and is expected to include the track "The Arms Of The One Who Loves You," written and executive-produced by Diane Warren. Pictured, from left, are group members Scott, Latasha Scott, and Tameka Cottle; Warren; and group member Kandis Burruss.

DATA FAISONS
RHYTHM
SECTION

NUMERO UNO: Last issue, I created a scenario that said "No, No, No" by Destiny's Child (Columbia) could reach No. 1 on Hot R&B Singles, provided that Usher's "Nice & Slow" (LaFace/Arista) had a decline comparable to the former's increase. Truth be told, the female foursome does end the eight-week run of the 18-year-old crooner, earning Le Toya, La Tavia, Kelelendria, and Beyoncé (and you thought the name Data Faison was different) their first No. 1. On the radio side, the girls picked up more than 18% in listener impressions, which meant an additional 5 million audience impressions across 83 R&B Broadcast Data Systems-monitored stations. Although sales at the core panel were flat, Usher's loss of 4 million listeners gave Destiny's Child the narrow edge needed to end his eight-week reign.

HURRY, HURRY: On Tuesday (17), "All My Life" by K-Ci & JoJo (MCA) hits stores and should easily earn the pair its first No. 1 on Hot R&B Singles. Considering the song's 51.7 million listeners, it would only need to sell 15,000 units at core stores to debut at No. 1. Consequently, next issue could well be the last week for any other title to wear that crown before K-Ci & JoJo make their entry in the following issue. While "All My Life" could earn the two brothers their first No. 1 as a duo, they have seen the summit as part of Jodeci, alongside Devante Swing and Mr. Davin, on five occasions from 1991 to '94.

Mase's "What You Want" (Bad Boy/Arista) has been making rapid gains in both sales and airplay and is getting closer to Destiny's Child in terms of total points. However, he may not have enough time to reach the top.

ANOTHER SCAR: Last issue, Scarface's "My Homies" (Rap-A-Lot/Virgin) hit Top R&B Albums early due to street-dance violations, so he naturally earns his third No. 1 on Top R&B Albums with a 57-1 pole vault, leading Greatest Gang. What's even more impressive about the album is the strong fan base the artist represents, selling 180,000 units at the full SoundScan panel, good enough for a No. 4 ranking on The Billboard 200 with little radio presence. Top sales markets include Cleveland (10,500), Dallas (7,500), Washington, D.C. (7,500), and Chicago (6,500). His "Homies & Things" featuring Master P, was serviced to radio on Feb. 24 but still does not have enough audience to chart on Hot R&B Albums.

Several performers from the Feb. 27 syndicated Soul Train Music Awards show sales increases this issue. Since that broadcast was shown on Feb. 1, the week, the sales impact for that weekend were reflected last issue, but sales for the next seven days are reflected here. Janet Jackson's "Velvet Rope" (Virgin) posts a 10% lift and nudges 23-20 on Top R&B Albums. God's Property From Kirk Franklin's Nu Nation (B-Zt/Interzone), which performed well and won an award, shows an increase of 4% on core stores (89-97). Both sets also had increases at full panel (42-38 and 98-93, respectively, on The Billboard 200), although the former misses bullet criteria on the big chart.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK MEDIAN ON	TITLE ARTIST (IMP/IMP/PROMOTION LABEL)	LAST WEEK MEDIAN ON	THIS WEEK MEDIAN ON	TITLE ARTIST (IMP/IMP/PROMOTION LABEL)
1	PAPI CHULO FARRELL (5/1) (NEW RELEASE/REPTONE)	14	14	HARD TIMES FARRELL (5/1) (NEW RELEASE/REPTONE)
2	LA NA NA DAVID NAVARRO (1/1) (NEW RELEASE/REPTONE)	15	15	IT'S RAINING MEN... THE SEQUEL THE SEQUEL (1/1) (NEW RELEASE/REPTONE)
3	BE MY PRIVATE GARDEN THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)	16	16	THE WAY I FEEL TROY (1/1) (NEW RELEASE/REPTONE)
4	UN BIAN JAY-Z (1/1) (NEW RELEASE/REPTONE)	17	17	LET ME HOLLER AT YOU LIL' KIM (1/1) (NEW RELEASE/REPTONE)
5	UNDEVELOPED THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)	18	18	PUFF D... GOT TO GIVE IT UP PUFF D (1/1) (NEW RELEASE/REPTONE)
6	SOMEBODY TO HOLD KANYE WEST (1/1) (NEW RELEASE/REPTONE)	19	19	TEAR DA CLIM UP TAYLOR (1/1) (NEW RELEASE/REPTONE)
7	PARTY PEOPLE THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)	20	20	WHATEVER I WANT LIL' KIM (1/1) (NEW RELEASE/REPTONE)
8	MY STEEZ THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)	21	21	LET ME SEE YOU SQUINLE LIL' KIM (1/1) (NEW RELEASE/REPTONE)
9	AZ SIOE THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)	22	22	PLAY ON THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)
10	A SMILE LIKE YOURS THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)	23	23	SOMETHING ABOUT YOU LIL' KIM (1/1) (NEW RELEASE/REPTONE)
11	WAITIN' THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)	24	24	COME AND PARTY LIL' KIM (1/1) (NEW RELEASE/REPTONE)
12	MY NAME IS... GONG THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)	25	25	DOWN LOW LIL' KIM (1/1) (NEW RELEASE/REPTONE)
13	I CAN FEEL IT THE 2 LIVE CHORUS (1/1) (NEW RELEASE/REPTONE)			

Bubbling Under lists the top 25 singles under No. 100.

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

ANGEL GRANT

(Continued from page 50)

It (I'm Still In Love With You)"

Eldridge notes that the clip was sent to radio programmers and will go to key press outlets. Emphasizing Grant's natural beauty, the video is also being serviced along with a special CD, to non-music outlets such as restaurants and boutiques in major cities.

Eldridge adds that listening parties—which will also serve as the official launch for Flyte Tyme—are slated for Thursday (19) in Los Angeles and May 6 in New York. An international promotional trip to Europe and Canada, set for the end of May, is in the works, says Eldridge.

A blitz at retail is already in motion, according to Marc Offenbach, VP of sales at Universal. "We're getting as much point-of-purchase material up as we can," he says. "We've been sending a CD promo with snippets of the album to all our key accounts, including the chains and the independent coalition stores. The emphasis is going to be on breaking the single at retail and building consumer interest prior to the album's release."

For Grant, the swirl of activity surrounding the project requires some adjustment. "I'm taking it all one day at a time. My main concern is staying grounded and not getting swept up in all that's going on around me. I'm taking it all step by step, because I don't want to trip up."

Producer Jam says that releasing Grant as the first artist on Flyte Tyme follows much the same approach he and Lewis took with the launch of Perspective Records, a joint-venture with A&M Records in 1991.

"We're either very hard-headed or it's a case of not being able to teach old dogs new tricks when it comes to introducing new artists," he says. "When we started out with Sounds Of Blackness, we got a less than enthusiastic response from our then partners. But looking back at what we did with Sounds, Mint Condition, and Solo, we don't think that we were that far off."

"There was maybe a lack of passion on the part of our partners, but with Universal there's a different atmosphere. We told them upfront that with Angel they would have their work cut out from a marketing standpoint. What's happened at Universal with artist the Erykah Badu is confidence, building for us, and the commitment to Angel's project lets us know that we're being given a fair shot."



A Part Of Our Own. Queen Pen recently visited Louisville, Ky., to play for a sold-out crowd during a WGBX (93.5) Louisville anniversary celebration. Shown, from left, are Anjel McGuire, news director; Queen Pen; and Darrell Peebles, morning show producer.

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Hot R&B Airplay.

Compiled from a national sample of airplay reported by radio stations. Data for the week ending March 14, 1998. Songs marked with an asterisk (*) denote new entries. Songs marked with a double asterisk (**) denote songs that have moved from the previous week's chart. Data is based on the Hot R&B Singles chart.

WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK
1	14	ALL MY TIME *(JAY-Z)	38	32
2	15	ANYTHING *(MARTIN LUTHER KING III)	38	33
3	16	NICE & SLOW *(JAY-Z)	38	34
4	17	SEVEN DAYS *(JAY-Z)	38	35
5	18	WHAT YOU WANT *(JAY-Z)	38	36
6	19	I DON'T EVER WANT TO SEE YOU AGAIN *(JAY-Z)	38	37
7	20	RAIN *(JAY-Z)	38	38
8	21	MY BODY *(JAY-Z)	38	39
9	22	AM I CREAMING *(JAY-Z)	38	40
10	23	TOO CLOSE *(JAY-Z)	38	41
11	24	SWING MY WAY *(JAY-Z)	38	42
12	25	KEEP ME REAL *(JAY-Z)	38	43
13	26	DO FOR LOVE *(JAY-Z)	38	44
14	27	GET LONELY *(JAY-Z)	38	45
15	28	WE'RE CLIMBING *(JAY-Z)	38	46
16	29	LOVE & LUV *(JAY-Z)	38	47
17	30	BOOM BUMP *(JAY-Z)	38	48
18	31	DEAR DU (UPDOWN BABY) *(JAY-Z)	38	49
19	32	SWING FOR MANIA *(JAY-Z)	38	50
20	33	WE'RE NOT MAKING LOVE NO MORE *(JAY-Z)	38	51
21	34	GONE TILL NOVEMBER *(JAY-Z)	38	52
22	35	PARTY AN' A PARTY *(JAY-Z)	38	53
23	36	CURIOUS *(JAY-Z)	38	54
24	37	OFF THE HOOK *(JAY-Z)	38	55
25	38	MONKEY POWER (HIT & RUN) *(JAY-Z)	38	56
26	39	BEEN AROUND THE WORLD *(JAY-Z)	38	57
27	40	WHAT ABOUT US *(JAY-Z)	38	58
28	41	5-STEP *(JAY-Z)	38	59
29	42	ALL DO *(JAY-Z)	38	60
30	43	ONE MAN *(JAY-Z)	38	61
31	44	STRAWBERRIES *(JAY-Z)	38	62

* Records with the greatest airplay gains. © 1998 Billboard/MTV Communications.

HOT R&B RECURRENT AIRPLAY

WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK
1	2	NO MORE NO PROBLEMS *(JAY-Z)	15	12
2	3	IN MY BED *(JAY-Z)	15	13
3	4	SOCK IT TO ME *(JAY-Z)	15	14
4	5	HYPOCRISY *(JAY-Z)	15	15
5	6	STOMP *(JAY-Z)	15	16
6	7	THE SWEETEST THING *(JAY-Z)	15	17
7	8	I CAN LOVE YOU *(JAY-Z)	15	18
8	9	IN AIN' MY WAY *(JAY-Z)	15	19
9	10	SHOCK WAVE ON THE OTHER PDOT *(JAY-Z)	15	20
10	11	ON A ONE *(JAY-Z)	15	21
11	12	A SEASONS OF LONELINESS *(JAY-Z)	15	22
12	13	NEVER MAKE A PROMISE *(JAY-Z)	15	23
13	14	NO DIGGITY *(JAY-Z)	15	24

Records with the greatest airplay gains. © 1998 Billboard/MTV Communications.

R&B SINGLES A-Z

WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK
1	2	THEY'RE DREAMING (feat. Jay-Z)	38	32
3	3	ANYTHING (feat. Jay-Z)	38	33
4	4	NICE & SLOW (feat. Jay-Z)	38	34
5	5	SEVEN DAYS (feat. Jay-Z)	38	35
6	6	WHAT YOU WANT (feat. Jay-Z)	38	36
7	7	I DON'T EVER WANT TO SEE YOU AGAIN (feat. Jay-Z)	38	37
8	8	RAIN (feat. Jay-Z)	38	38
9	9	MY BODY (feat. Jay-Z)	38	39
10	10	AM I CREAMING (feat. Jay-Z)	38	40
11	11	TOO CLOSE (feat. Jay-Z)	38	41
12	12	SWING MY WAY (feat. Jay-Z)	38	42
13	13	KEEP ME REAL (feat. Jay-Z)	38	43
14	14	DO FOR LOVE (feat. Jay-Z)	38	44
15	15	GET LONELY (feat. Jay-Z)	38	45
16	16	WE'RE CLIMBING (feat. Jay-Z)	38	46
17	17	LOVE & LUV (feat. Jay-Z)	38	47
18	18	BOOM BUMP (feat. Jay-Z)	38	48
19	19	DEAR DU (UPDOWN BABY) (feat. Jay-Z)	38	49
20	20	SWING FOR MANIA (feat. Jay-Z)	38	50
21	21	WE'RE NOT MAKING LOVE NO MORE (feat. Jay-Z)	38	51
22	22	GONE TILL NOVEMBER (feat. Jay-Z)	38	52
23	23	PARTY AN' A PARTY (feat. Jay-Z)	38	53
24	24	CURIOUS (feat. Jay-Z)	38	54
25	25	OFF THE HOOK (feat. Jay-Z)	38	55
26	26	MONKEY POWER (HIT & RUN) (feat. Jay-Z)	38	56
27	27	BEEN AROUND THE WORLD (feat. Jay-Z)	38	57
28	28	WHAT ABOUT US (feat. Jay-Z)	38	58
29	29	5-STEP (feat. Jay-Z)	38	59
30	30	ALL DO (feat. Jay-Z)	38	60
31	31	ONE MAN (feat. Jay-Z)	38	61
32	32	STRAWBERRIES (feat. Jay-Z)	38	62

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Hot R&B Singles Sales.

Compiled from a national soundscan report. Data for the week ending March 14, 1998. Songs marked with an asterisk (*) denote new entries. Songs marked with a double asterisk (**) denote songs that have moved from the previous week's chart. Data is based on the Hot R&B Singles chart.

WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK
1	17	DEJA VU (UPDOWN BABY) *(JAY-Z)	38	32
2	18	NICE & SLOW *(JAY-Z)	38	33
3	19	BOOM BUMP *(JAY-Z)	38	34
4	20	TOO CLOSE *(JAY-Z)	38	35
5	21	GET LONELY *(JAY-Z)	38	36
6	22	WHAT YOU WANT *(JAY-Z)	38	37
7	23	GONE TILL NOVEMBER *(JAY-Z)	38	38
8	24	SWING MY WAY *(JAY-Z)	38	39
9	25	DO FOR LOVE *(JAY-Z)	38	40
10	26	STILLA A STILLA *(JAY-Z)	38	41
11	27	SPAC FIVE *(JAY-Z)	38	42
12	28	THE PARTY CONTINUES *(JAY-Z)	38	43
13	29	ALL DO *(JAY-Z)	38	44
14	30	AT THE MEADOWS *(JAY-Z)	38	45
15	31	STRAWBERRIES *(JAY-Z)	38	46
16	32	DEAR DU (UPDOWN BABY) *(JAY-Z)	38	47
17	33	I DON'T EVER WANT TO SEE YOU AGAIN *(JAY-Z)	38	48
18	34	WE'RE CLIMBING *(JAY-Z)	38	49
19	35	MAKING IT *(JAY-Z)	38	50
20	36	IT'S ALL ABOUT ME *(JAY-Z)	38	51
21	37	BRING IT ON *(JAY-Z)	38	52
22	38	THE PARTY CONTINUES *(JAY-Z)	38	53
23	39	ALL DO *(JAY-Z)	38	54
24	40	AT THE MEADOWS *(JAY-Z)	38	55
25	41	STRAWBERRIES *(JAY-Z)	38	56
26	42	DEAR DU (UPDOWN BABY) *(JAY-Z)	38	57
27	43	I DON'T EVER WANT TO SEE YOU AGAIN *(JAY-Z)	38	58
28	44	WE'RE CLIMBING *(JAY-Z)	38	59
29	45	MAKING IT *(JAY-Z)	38	60
30	46	IT'S ALL ABOUT ME *(JAY-Z)	38	61
31	47	BRING IT ON *(JAY-Z)	38	62
32	48	THE PARTY CONTINUES *(JAY-Z)	38	63
33	49	ALL DO *(JAY-Z)	38	64
34	50	AT THE MEADOWS *(JAY-Z)	38	65
35	51	STRAWBERRIES *(JAY-Z)	38	66
36	52	DEAR DU (UPDOWN BABY) *(JAY-Z)	38	67
37	53	I DON'T EVER WANT TO SEE YOU AGAIN *(JAY-Z)	38	68
38	54	WE'RE CLIMBING *(JAY-Z)	38	69
39	55	MAKING IT *(JAY-Z)	38	70
40	56	IT'S ALL ABOUT ME *(JAY-Z)	38	71
41	57	BRING IT ON *(JAY-Z)	38	72
42	58	THE PARTY CONTINUES *(JAY-Z)	38	73
43	59	ALL DO *(JAY-Z)	38	74
44	60	AT THE MEADOWS *(JAY-Z)	38	75
45	61	STRAWBERRIES *(JAY-Z)	38	76
46	62	DEAR DU (UPDOWN BABY) *(JAY-Z)	38	77
47	63	I DON'T EVER WANT TO SEE YOU AGAIN *(JAY-Z)	38	78
48	64	WE'RE CLIMBING *(JAY-Z)	38	79
49	65	MAKING IT *(JAY-Z)	38	80
50	66	IT'S ALL ABOUT ME *(JAY-Z)	38	81
51	67	BRING IT ON *(JAY-Z)	38	82
52	68	THE PARTY CONTINUES *(JAY-Z)	38	83
53	69	ALL DO *(JAY-Z)	38	84
54	70	AT THE MEADOWS *(JAY-Z)	38	85
55	71	STRAWBERRIES *(JAY-Z)	38	86
56	72	DEAR DU (UPDOWN BABY) *(JAY-Z)	38	87
57	73	I DON'T EVER WANT TO SEE YOU AGAIN *(JAY-Z)	38	88
58	74	WE'RE CLIMBING *(JAY-Z)	38	89
59	75	MAKING IT *(JAY-Z)	38	90
60	76	IT'S ALL ABOUT ME *(JAY-Z)	38	91
61	77	BRING IT ON *(JAY-Z)	38	92
62	78	THE PARTY CONTINUES *(JAY-Z)	38	93
63	79	ALL DO *(JAY-Z)	38	94
64	80	AT THE MEADOWS *(JAY-Z)	38	95
65	81	STRAWBERRIES *(JAY-Z)	38	96
66	82	DEAR DU (UPDOWN BABY) *(JAY-Z)	38	97
67	83	I DON'T EVER WANT TO SEE YOU AGAIN *(JAY-Z)	38	98
68	84	WE'RE CLIMBING *(JAY-Z)	38	99
69	85	MAKING IT *(JAY-Z)	38	100
70	86	IT'S ALL ABOUT ME *(JAY-Z)	38	101
71	87	BRING IT ON *(JAY-Z)	38	102
72	88	THE PARTY CONTINUES *(JAY-Z)	38	103
73	89	ALL DO *(JAY-Z)	38	104
74	90	AT THE MEADOWS *(JAY-Z)	38	105
75	91	STRAWBERRIES *(JAY-Z)	38	106
76	92	DEAR DU (UPDOWN BABY) *(JAY-Z)	38	107
77	93	I DON'T EVER WANT TO SEE YOU AGAIN *(JAY-Z)	38	108
78	94	WE'RE CLIMBING *(JAY-Z)	38	109
79	95	MAKING IT *(JAY-Z)	38	110
80	96	IT'S ALL ABOUT ME *(JAY-Z)	38	111
81	97	BRING IT ON *(JAY-Z)	38	112
82	98	THE PARTY CONTINUES *(JAY-Z)	38	113
83	99	ALL DO *(JAY-Z)	38	114
84	100	AT THE MEADOWS *(JAY-Z)	38	115

* Records with the greatest airplay gains. © 1998 Billboard/MTV Communications.

Jean Looks Past 'Carnival' Season

TAKING HIP-HOP TO ANOTHER LEVEL: When Wyclef Jean, one third of the Fugees, began work on his solo album, "Wyclef Jean Presents The Carnival," he never expected the 1 million sales the set has scanned via SoundScan nor his two Grammy nominations.

"As a musician, I thought [the album] would get props from people who know about music. I didn't think it would be a major success or go the way it's going," he says.

Although his commercial expectations for the uniquely diverse album were minimal, Jean felt the work needed to be recorded because of what he saw as a standard in music. "There's a certain way that hip-hop gets looked down on," says Jean, "I wanted 'The Carnival' to take us out of that box. I fused classical [and] rock'n'roll with hip-hop and culture music from the



anthem to a popular song-sampled track to a contemporary remake of a classic Latin song to a guitar-driven tale of the various hustles people work to survive.

"I'm sure when people heard 'We Tried to Stay Alive,' they said, 'Oh, another goldmine cover song.' But if I came out with 'Gone Till November' first, I'd be working on a new album right now," he says. "I threw 'I We Tried to Stay Alive' out there as an illusion to camouflage what I was

Columbia labelmate Destiny's Child. No, No, No Part 2." and brass group Coolbone's remake of Bill Withers' "Use Me." The Coolbone remix features John Forte and Black Rock. And Jean is also proud of the forthcoming film "Life," starring Eddie Murphy and Martin Lawrence. "I'm scoring it, not doing the soundtrack," he stresses.

Jean is also helping the production of upcoming sets from fellow Fugee associates Lauryn Hill, Forté, and Canibus. He also produced the single for Canibus, "Second Round Knock-out." Mike Tyson stars in the video as Canibus' trainer. "What keeps hip-hop in its essence is the MC'ing," Jean says about his far-reaching musical aims. "Rhythmic always makes the music credible over any type of music from around the world, as long as the MC is rapping. In 'Second Round Knock-out' I have Canibus rhyming over [Russian-style] music. If you're a true MC, you are a master of ceremony so it doesn't matter what you throw on, it could be Indian music."

Jean will also appear on MTV's spring-break special and at LIFE's New York Aid concert Sunday. His international tour will begin this summer.

Jean and the Fugees are also sponsoring what he hopes to be an annual refugee benefit concert April 18 in Miami. Cruz Tito Puente, and Bounty Killer are slated to perform at the event. Proceeds will go to the groups Refugee Camp Project, which provides medical supplies and food to refugees throughout the world. "It could be Haiti; it could be Somalia," says Jean about this year's beneficiaries. "It's for minorities in need."

C-B UPDATE: Attorneys for Shawn Thomas, aka C-B, have negotiated an agreement with the California prison authorities to have all charges filed against Thomas dropped in regard to the 1992 hit from his album "TNT My Casket Drops," released on AWOL/NO Trybe Records. Thomas was arrested and jailed March 3 on charges that his lyrics violated the terms of his parole agreement, which stipulated that he "not engage in any behavior that promotes the gang lifestyle, criminal behavior, and/or violence against law enforcement" (Billboard, March 14).

In a prepared statement from his publicist, Thomas said he was "really happy" and thanked everyone for their support. His manager, Irene Palmer, was quoted as saying that Thomas' release was a victory for free speech and that the rapper is an "artist" who should be able to do as he pleases. For SALE: Yoram Yazan, owner of Firehouse Studios in New York, is looking to sell the studio and wants to keep it within the hip-hop community. The facility, according to Yazan, is frequently used by producers RZA, Premier, and Easy Mo Bee. For further information, call 212-645-0666.

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Assistance in preparing this column was provided by Anita M. Somerville in Los Angeles.

WEEK				LAST WEEK		2 WKS AGO		WEEKS ON CHART		TITLE		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN		ARTIST	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	1	2	13	1	2	1	5	1	1	DEJA VU (UPTOWN BABY) ★	★	★	★	★	★
2	2	1	5	2	1	5	1	1	1	GETTIN' JIGGY WITH IT ★	★	★	★	★	★
3	4	4	9	3	4	9	1	1	1	WHAT YOU THINK ★	★	★	★	★	★
4	5	5	8	4	5	8	1	1	1	THE LOUD NUMBER ★	★	★	★	★	★
5	3	3	14	5	3	3	14	1	1	SWING MY WAY ★	★	★	★	★	★
6	NEW	1	1	6	NEW	1	1	6	NEW	DO FOR LOVE ★	★	★	★	★	★
7	6	15	6	7	6	15	6	7	6	ROMEO'S JULIET ★	★	★	★	★	★
8	6	6	5	8	6	6	5	8	6	THE PARTY CONTINUES ★	★	★	★	★	★
9	7	8	7	9	7	8	7	9	7	GET AT ME DO ★	★	★	★	★	★
10	NEW	1	1	10	NEW	1	1	10	NEW	VICTORY ★	★	★	★	★	★
11	9	9	9	11	9	9	9	11	9	NAME OF MY LOVE ★	★	★	★	★	★
12	10	7	9	12	10	7	9	12	10	FATHER ★	★	★	★	★	★
13	12	10	11	13	12	10	11	13	12	THE CITY IS MINE ★	★	★	★	★	★
14	14	37	7	14	14	37	7	14	14	THE CITY IS MINE ★	★	★	★	★	★
15	31	—	2	15	31	—	2	15	31	—	—	—	—	—	—
16	11	11	3	16	11	11	3	16	11	ALL MY LOVE ★	★	★	★	★	★
17	15	14	12	17	15	14	12	17	15	BUEN ★	★	★	★	★	★
18	13	13	15	18	13	13	15	18	13	BEHIND THE SCENES ★	★	★	★	★	★
19	16	16	15	19	16	16	15	19	16	JUST CLOWNIN' ★	★	★	★	★	★
20	17	17	12	20	17	17	12	20	17	NOTHING BUT THE MONEY ★	★	★	★	★	★
21	18	12	6	21	18	12	6	21	18	IF YOU THINK I'M JIGGY ★	★	★	★	★	★
22	19	21	4	22	19	21	4	22	19	ANOTHER SUT ★	★	★	★	★	★
23	21	25	4	23	21	25	4	23	21	6 A.M. (WE'RE BACK) ★	★	★	★	★	★
24	36	—	2	24	36	—	2	24	36	—	—	—	—	—	—
25	20	18	21	25	20	18	21	25	20	18	21	25	20	18	21
26	24	20	21	26	24	20	21	26	24	20	21	26	24	20	21
27	23	23	7	27	23	23	7	27	23	23	7	27	23	23	7
28	22	19	16	28	22	19	16	28	22	19	16	28	22	19	16
29	26	26	6	29	26	26	6	29	26	26	6	29	26	26	6
30	28	26	6	30	28	26	6	30	28	26	6	30	28	26	6
31	32	31	3	31	32	31	3	31	32	31	3	31	32	31	3
32	25	22	17	32	25	22	17	32	25	22	17	32	25	22	17
33	26	27	17	33	26	27	17	33	26	27	17	33	26	27	17
34	27	24	18	34	27	24	18	34	27	24	18	34	27	24	18
35	38	38	4	35	38	38	4	35	38	38	4	35	38	38	4
36	39	34	12	36	39	34	12	36	39	34	12	36	39	34	12
37	35	20	10	37	35	20	10	37	35	20	10	37	35	20	10
38	40	34	17	38	40	34	17	38	40	34	17	38	40	34	17
39	42	35	13	39	42	35	13	39	42	35	13	39	42	35	13
40	37	29	23	40	37	29	23	40	37	29	23	40	37	29	23
41	33	28	17	41	33	28	17	41	33	28	17	41	33	28	17
42	43	32	38	42	43	32	38	42	43	32	38	42	43	32	38
43	29	—	3	43	29	—	3	43	29	—	3	43	29	—	3
44	48	50	9	44	48	50	9	44	48	50	9	44	48	50	9
45	44	36	36	45	44	36	36	45	44	36	36	45	44	36	36
46	RE-ENTRY	20	1	46	RE-ENTRY	20	1	46	RE-ENTRY	20	1	46	RE-ENTRY	20	1
47	46	46	41	47	46	46	41	47	46	46	41	47	46	46	41
48	34	—	20	48	34	—	20	48	34	—	20	48	34	—	20
49	RE-ENTRY	4	1	49	RE-ENTRY	4	1	49	RE-ENTRY	4	1	49	RE-ENTRY	4	1
50	RE-ENTRY	12	1	50	RE-ENTRY	12	1	50	RE-ENTRY	12	1	50	RE-ENTRY	12	1



Wyclef Jean, second from left, remixed a song for brass group Coolbone. He is pictured, from left, with group members Steve "Coolbone" Johnson, Andre Carter, and Eric "Cash-U" Clay.

islands to show how music is the universal language."

Don Jenner, president of Columbia Records, says he was confident that the album would garner Grammy nominations.

"We don't know when to expect to sell tens of copies anymore," Jenner says. "But I did expect the Grammy nominations, because the set was so critically acclaimed from day one. It's a very pivotal record to put out at the end of the '90s. He expanded on what hip-hop is right now. He's taken it to a more musical direction. I think [rap] got pigeonholed into making records for the radio vs. making records for the people. To me, Wyclef shows that you can make music for the people, for yourself artistically, and sell, as opposed to an artist just selling out."

The set, which samples classical, African, hip-hop, and soul music, features Latin icon Celia Cruz, the Neville Brothers, and the Refugee Camp Allstars.

"What people don't understand is the ['The Carnival'] part of a struggle. I went through since 'Blunted' [On Reality] [the Fugees' first album]," says Jean. "It was nothing different than what I did with [the single] 'Vocals.' That was an acoustic song. The only difference is that I didn't produce 'Blunted.'"

The singles from "The Carnival," which he says he chose with the methodology of a DJ—"Anything Can Happen" (served only to DJs), "We Tried to Stay Alive," "Guns and Roses," and "Gone Till November"—ran the gamut, from a party

about to come out with. "Though still riding the wave of success of 'Gone Till November,' which Jean performed acoustically with Erykah Badu on the Grammy Awards show, Columbia is looking at releasing at least two more singles from the set. The album still has a bevy of songs and musical genres from which to choose, such as the Creole "Jaspers," "Sang Fésé," and "Yole," the politically/socially conscious "Apocalypse," "Guinponde," "Year Of The Dragon," and "Street Jeopardy," and the mainstream-leaning "To All The Girls" and "Mona Lisa."

The only [artist] who are going to last the next five to 10 years are those people doing original music," says Jean about the musical complexity on his album. "That stuff about taking a song and looping it, that's dead. That format has been caught on, and now it's like 'What's the next format for the new year?' I've got a 50-year plan for this business."

The musical dexterity displayed on "The Carnival" has positioned Jean to produce much of the set for Tevin Campbell and Gloria Estefan. Jean says the project with the latter artist is "going to be kind of hip-hop meets Latin. He also is producing tracks for the "Real Juvies" soundtrack, one of which pairs upcoming rapper Canibus (whom Jean manages) with Senegalese singer Youssou N'Dour on an African meets-bis-hop "How Come You're Not Here," featuring fellow Fugee member Praslow, Wu-Tang Clan's DJ Dirty Dastard, and R&B singer Mary J. Blige. Jean's credit include the first single from

[illegible]

*** * HOT SHOT DEBUT * * ***

11	NEW ▶	1	DO FOR LOVE SOLWOLAKHAK TO OMAR & ERIC NASH & BENJAMIN & ESTHER & ALEXANDER	7	7PAC FEATURING ERIC WILLIAMS (19) MAR 24 2012		
12	17	30	6	ROMEO AND JULIET JAY-Z & KATY PERRY (19) MAR 24 2012	12	5	STYL-E, FYNE FEATURING CHER (19) MAR 24 2012
13	17	10	5	GETTIN' JIGGY WIT IT WILLIE D & THE DOPPELGÄNGER (19) MAR 24 2012	11	6	WILLIE SMITH (19) MAR 24 2012
14	14	14	5	THE PARTY CONTINUES JAY-Z & KATY PERRY (19) MAR 24 2012	10	6	JD FEATURING DA BRAT (19) MAR 24 2012
15	14	14	5	ALL I DO BENJAMIN & ESTHER (19) MAR 24 2012	9	6	SOME THING FOR PEOPLE (19) MAR 24 2012
16	11	11	22	MY BODY BENJAMIN & ESTHER (19) MAR 24 2012	8	6	OL SKOL (FEATURING KEITH SWEAT & KASCAP) (19) MAR 24 2012
17	13	13	7	AM I DREAMING JAY-Z & KATY PERRY (19) MAR 24 2012	7	6	SMOOTH (19) MAR 24 2012
18	13	13	5	STRAWBERRIES JAY-Z & KATY PERRY (19) MAR 24 2012	6	6	OMK FEATURING SUEK OF THE LOX (19) MAR 24 2012
19	13	13	5	GET AT ME JAY-Z & KATY PERRY (19) MAR 24 2012	5	6	LET'S RIDE (19) MAR 24 2012
20	21	29	5	A SONG FOR MAMA JAY-Z & KATY PERRY (19) MAR 24 2012	4	6	BOY Z MEN (19) MAR 24 2012
21	16	12	15				

*** GREATEST GAINER/AIRPLAY ***

22	22	22	BRING IT ON (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	KEITH WATSON (C) 2005 JBL WASHINGTON	22
23	23	26	OFF THE RECORD (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	KEITH WATSON (C) 2005 JBL WASHINGTON	23
24	20	18	MAKE MY SAY LOUD (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	MASTER P. FEAT. SLEK, FENDI, THE SHOCKER, MAR-K & WYSTIVAL (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	18
25	26	23	ARE U STILL OWEIN'THAT DON'T KNOW (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	JOHN B. (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	23
26	24	15	WE'RE NOT MAKING LOVE NO MORE (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	ORU HILL (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	15
27	26	27	WANNATION (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	TAMIA (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	27
28	27	26	BEYOND ANOTHER WORLD ALL ABOUT THE BURNING (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	THE BURNING (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	26
29	28	26	VICTORY (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	THE VICTORIOUS B.I.G. FEAT. THE NUTCRACKER & S. MOORE (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	26
30	25	16	21 DANGEROUS (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	BUSTA RHYMES (C) 2005 JBL IN ASSOCIATION WITH JENNIFER HAWKMAN ENTERTAINMENT	16

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SPW M SEAL U RAYMOND

32	30	24	9	ALL MY LOVE	◆ JUVEN PEN FEATURING ERIC WILLIAMS	17
				◆ I'M GONNA BE A STAR (IN MY OWN LITTLE WAY)		
				*** GREATEST GAMES/SALES ***		
(33)	61	-	2	IT'S ALL ABOUT ME	◆ MYA FEATURING SIOGO OF DRU HILL	33
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)		
35	28	29	15	REALITY	◆ LIL' JON	33
				◆ MASH UP OF HINER & VENNY IN VENTURE (A LIL' JON)	◆ ITS GOIN' DOWN (PART 3)	
(36)	NEW	29	27	TOUCHER AGAIN	◆ JAY-Z	8
				◆ JAY-Z FEATURING JAY-Z, KANYE, JAY-Z & LIL' JON	◆ ITS GOIN' DOWN (PART 3)	
(37)	31	31	30	WHAT ABOUT US ◆	◆ SLUR THE SPOONER FEAT. MASTER P, DESTINY'S CHILD, DRELL & MURDER	86
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ TOTAL ◆	
38	33	33	12	BURN	◆ JAY-Z	33
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ PHILIA	
38	34	34	12	SO LONG (WELL, WELL, WELL)	◆ PHAJIA	33
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
40	31	28	8	FATHER	◆ JAY-Z	33
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
42	35	32	8	IF YOU THINK I'M JIGGY	◆ THE LOX	33
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
42	37	37	29	BUTTA LOVE	◆ NEXT	33
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
44	45	35	35	4, 3, 2, 1 ◆	◆ LIL' LOLOU FEAT. METHOD MAN, PREDKIN, DRELL, CANIBUS AND MASTER P	24
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
44	39	52	42	THE CITY IS MINE	◆ JAY-Z (FEATURING BLACKSTREET)	37
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
45	45	42	29	EVERYTHING	◆ MARY J. BLIGE	33
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
45	45	40	21	FEEL SO GOOD ◆	◆ JAY-Z	33
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
(47)	56	58	10	WHO AM I	◆ BEENIE MAN	42
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
48	46	36	45	JUST CLOWNIN' ◆	◆ WC FROM WESTSIDE CONNECTION	33
				◆ I'M A LITTLE BIT OF A BAD BOY (PART 2)	◆ JAY-Z	
48	52	38	30	MY LOVE IS THE SHIRT ◆	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINITY & TAMARA	2

THE WEEK			TITLE		PRODUCER (SOUNDWRITER)		ARTIST		POSITION
LAST WEEK	WEEKS ON CHART	PEAK	WEEKS ON CHART	PEAK	WEEKS ON CHART	PEAK	WEEKS ON CHART		
48	38	30	1	I CARE 'BOUT YOU	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	10	
51	53	54	3	WE'LL ALRIGHT	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	51	
52	49	47	6	NOTHIN' MOVE BUT THE BASS	MIC GIRONIMO	FEAT. OMAR ROY	31	31	
53	51	47	7	FREAK IT	LATHUM	FEATURING DAKA BRACK	31	31	
54	58	65	4	ANDERSON	KINGPIN	SONNY WATKINS	31	31	
55	68	5	6 A.M. (WE'RE ROLLIN')	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	31	
56	55	45	12	JUST A MEMORY	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
57	50	15	1	WONDER IF HEAVEN GOT A GHEETTO	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
58	57	53	14	YOUNG, SAD AND BLUE	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
59	59	63	8	SAOULO YOU D	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
60	60	60	60	SEND MY LOVE, I NEED ONE YOUR LOVE	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
61	66	66	4	SHUT 'EM DOWN	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
62	64	55	16	GOING BACK TO CALL	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
63	NEW	1	247	MYSTIC (I MEET U)	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
64	58	55	13	TUCK ME IN	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
65	59	57	13	ROXANE	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
66	51	—	2	SAV IT	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
67	67	69	9	LET ME	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
68	70	70	5	LOST TO LOVE	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
69	72	61	7	HANDLE UR BUSINESS	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
70	73	73	4	BOO BOO	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
71	NEW	1	1	THANK YOU	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
72	78	78	3	DOO DOO BROWN	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
73	71	67	7	KNOW MY STREE	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
74	71	62	9	YOU SALL YAT	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
75	62	59	15	SILLY	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
76	NEW	1	1	YOUR FAITHFUL	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
77	82	76	10	TEAR DA CLUE UP	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
78	NEW	1	1	BEAUTIFUL BLACK PEOPLE	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
79	75	71	16	I'M THINKING	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
80	79	75	17	THE HOP	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
81	84	77	20	MOURN YOU TIL I JOIN YOU	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
82	88	89	9	CHINESE CHECK	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
83	83	72	16	JUST BECAUSE	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
84	76	93	9	A REAL LADY (SOMETIMES I'M A BITSH)	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
85	85	6	1	BABY'S IT	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
86	86	80	10	YOU DON'T HAVE TO WORRY	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
87	100	96	3	SLIDE ON	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
88	—	—	2	GOTTA BE, MOVIN' ON UP	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
89	89	87	18	L.A. LURES	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
90	91	—	2	IT'S LIKE THAT	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
91	92	86	19	SHOW ME LOVE	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
92	93	91	18	SHO'DOWN	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
93	87	58	9	THE WONE GON	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
94	NEW	1	1	SON IN WDN	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
95	95	82	9	THE WREST	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
96	NEW	1	1	QING-A-LING	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
97	96	90	10	SO FLY	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
98	97	84	6	ONE STEP	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
99	98	98	6	I'M IN LOVE	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	
100	89	92	40	TWO WRONGS	DAVID NAYLOR	DAVID NAYLOR	DAVID NAYLOR	31	

● Records with the greatest supply and sales gains this week. Greatest Genre Sales and Greatest Genre Supply are awarded, respectively, for the largest sales and supply increases among genres below the top 20. ● Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 100,000 units. ● RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette main-single, regular cassette video, available. (C) Cassette sales availability. (D) CD sales availability. (M) Cassette main-single availability. (T) Vinyl main-single availability. (V) Vinyl single availability. (X) CD main-single availability. © 1998 Billboard/BPI Communications and SoundScan.

Planning U.S. Sins, Oakenfold Ever-Mindful Of Quality

PAUL OAKENFOLD has an astonishingly small ego. Unlike most of his contemporaries, the London-rooted turntable veteran eschews many of the trappings of a DJ/producer of his superstar prod-

ucts. Rather than trot off to a new exotic European location to spin every weekend, he's chosen to maintain a residence at Liverpool's credible Cream nightclub. And while he's acquired the standard producer's status symbol of owning a label, he



Dance TRAX
by Larry Flick

swears he'll never release a record of his own on Perfecto Records. "I've decided that I'm better suited to be in the background," he says. "I can also be far more effective this way. I can break more records and develop a lot of interesting new acts by working this way."

Of course, Oakenfold reached this realization after riding the clubband

Perrie wheel for a few years. His late-'80s/early-'90s strolling behind the decks at such trendy spots as Funhouse, the Project, and (perhaps most notably) the Spectrum at Heaven was legendary. His remix career seems to have taken flight, as he took over his boundary-stretching interpretations of hits by Massive Attack, Happy Mondays, the Stone Roses, Animal Limerick, and Robert Owens, among seemingly countless others. He did more than simply pump 4/4 beats beneath records. He reinvented material with flexible grooves that varied in vibe from trance/disco to chunky hip-hop. After brilliantly remixing the U2 hits "Even Better Than The Real Thing" and "Lemon," he rose above the club scene and found himself spinning in stadiums on the band's 1992 "Zooropa" tour.

"It was fun for a while," he says. "But I got sick of traveling after a while. I realized that I was at risk of isolating myself as a DJ. It's hard to keep up with much more than my own music and a few big records when you're constantly on the run. That just didn't sit well with me. I like unearthing new music too much."

After pondering offers for residency at several juicy London spots, Oakenfold instead opted to make the three-hour weekly drive to Cream. "I've found the crowd there to be more open-minded," he says. "Londoners are jaded. The crowds up north are younger and want a great party without the flash. They don't care about the clothes and drugs. They care about the music."

The steady spinning gig has let Oakenfold seriously focus on elevating Perfecto above its current reputation for cranking out consistently cool singles by acts like Grace, BT, and Tilt. Distributed by Warner Bros. through much of the world (and WB subsidiaries Kinetic/Reprise in the States), the 5-year-old



What A Ball! Legendary diva Martha Wash recently marked the release of her Logic Records greatest-hits set, "The Collection," with a concert at New York's Town Hall. Joined by guest vocalists Byron Stingily and Freedom Williams, she traced her career from her salad days as half of the Weather Girls through her solo years and her tenure with C+C Music Factory and Black Box. The evening was capped with the Red Ball, a party at the Supper Club honoring Wash. The evening was dedicated to the memory of longtime Wash collaborator David Cole, Paul Jabara, and Sylvester, and it featured performances by Billy Porter, Kevin Aviance, and Jeanine Tracy-Smith. Pictures, from left, are turntimes Denise Rich, Aviance, and Wash.

label is now aggressively moving toward being an album-driven outlet with an emphasis on long-term act development.

Oakenfold's first step in this plan is seeking acts that are more than faceless studio entities. "If they can't play live, then I'm not interested," he says. "There are too many acts in dance music that can't exist on a stage, and that needs to change."

To that end, he'll spend the rest of this year almost exclusively focusing on five acts: the R&B-rooted Rub-A-Dub; rap legend Grandmaster Flash, whose new album, "The Adventures Of Wheels Of Steel," is due this fall; Man With No Name, whose "Don't Look Now" set is due in May; Dope Smugglers, whose Utah Saints-meets-Daft Punk sound will be unveiled this summer; and acclaimed remix act Quivver. "And that's all we'll do," Oakenfold says. "I will not sign 100 bands to the label just for the hell of it. Every record has to be special."

And he also believes that every act also deserves a fair amount of time to find its sea legs, which is why he's aiming to give each Perfecto signing a minimum of two or three albums to sharpen its sound and find an audience. "It's not realistic to go the entire distance on one album," he says.

What you will never see in Oakenfold's own moniker on an album. He claims to have no desire to transfer his club success into pop stardom. "It's just not in me to do that," he says, adding that he has even refused his remixing schedule to a

bare minimum. "I'll only do a mix if I'm crazy about the tune. Less is more. I only did six remixes last year. But they were all huge pop records. It helps the profile to only be associated with records that matter to you personally."

And that philosophy brings Oakenfold back to the turntables, where he's undeniably happiest. In between Cream gigs, he'll spend the early days of spring spinning his favorite jams in the States, darning back and forth between nightclubs and college campuses.

"I've been deliberately staying out of the U.S. mix," he says. "But I'm ready to focus some attention here. The idea is to tour the States as a band, playing every night in a different town. At each gig, we'll introduce an act from the label and a supporting DJ who'll play the sound of the label. It'll be good fun, indeed."

BOOGIE WONDERLAND: Enduring diva Loleatta Holloway's long-promised collaboration with the lads in Fire Island has finally surfaced on Junior Boy's Own Records U.K. They've revisited the Style Council's '80s-era chestnut "Shout To The Top" into a lush disco anthem, replete with Philly-style strings and firmly percussive grooves. Holloway hasn't sounded this carefree in years, bending the lyrics with soulful abandon and a palpable degree of pure joy. Her oh-so-memorable performance remains the focal point of the remixes provided by Industry Standard, Frankie Knuckles, and Club 69, which run a gamut of styles ranging from chilled deep house to sweaty tribal drama. None of the mixes, however, touch the magical original version. Clearly, there are no immeasurable performance remains the focal point of the remixes provided by Industry Standard, Frankie Knuckles, and Club 69, which run a gamut of styles ranging from chilled deep house to sweaty tribal drama. None of the mixes, however, touch the magical original version. Clearly, there are no immeasurable

(Continued on next page)

Propellerheads Plot Altitude Gain Via DreamWorks Bow

NEW YORK—Propellerheads founder Alex Gifford says he still cannot believe that pop doyenne Shirley Bassey agreed to perform on "History Repeats," the first stateside single from the U.K. act's DreamWorks debut, "Decksandrumsandrockandroll."

"It was a total fuke," he says. "We never in a million years thought she'd actually show up and record with us. In fact, we weren't convinced that it was really going to happen until she walked through the door."

Despite their apprehensions, Gifford and partner Will White delighted in preparing for her arrival, flooding the studio with flowers and dressing in white collared shirts and perfectly pressed trousers. "We were quite a sight," Gifford says with a laugh.

"It was all so surreal," he adds. "She was a little standoffish at first. But once she saw how respectful we were, she loosened up and really got into it."

The result is a crowning moment in a sterling collection of funk-infused electro-pop jams. "Decksandrumsandrockandroll" provides a history lesson for novices with its inclusion of previous import favorites "Take California" and "Sgt. Bess," as well as adventurous new competition like "Velvet Pants" and "Winning Style." Rounding out the project are the spunky collaborations "360 Degrees Of Crazy" with the La Soul and "You Want It Back," which features the Jungle Brothers.

"It builds the firm bridge between the past and present," Gifford says of the album's attention to the past, which has been altered in tone from its late-'90 U.K. pressing on the independent Wall of Sound label. "This version of the album also attempts to bridge the gap between pure dance music and pure hip-hop. There's no reason why

the two worlds cannot be combined. Personally, I'm sick of segregation between the genres."

Gifford began constructing Propellerheads material in 1984, later recruiting White, who previously played drums in the jazz/funk hip-hop group Junkwaffe. White shares writing as well as instrumental duties with Gifford. It's a synergistic result that results in richly dynamic electronic soundscapes that are steeped in rugged hip-hop and funk—with a healthy sense of humor.

"Dive!", the title track of the act's 1994 debut EP became the soundtrack to an Adidas commercial. In '96, The Propellerheads' international pop breakthrough came late last year when an interpretation of the James Bond theme "On Her Majesty's Secret Service" (from David Arnold's Sire compilation "Shaken And Stirred") went on to become a top five U.K. pop smash. Both these cuts appear on the act's DreamWorks debut.

Additionally, the lads have kept busy remixing for such bands as Mondo, Luscious Jackson, and 808 State, among others. However, Gifford says, the duo is planning to "spend less time working on other people's material."

Propellerheads will embark on a stateside concert trek later this spring, after having already toured extensively in Europe and Australia. "Live, it's just two of us," Gifford says, "with four (turntable) decks, drums, Hammond [organ], and bass—and lots of running from one thing to the other desperately trying to keep it all together. Will does a bit of beatbox, and what we play varies from show to show. It's really crazy because we never know what's going to go wrong. But that's half the fun of it."

LARRY FLICK

Billboard Dance HOT Dance Breakthroughs

MARCH 21, 1998
CLUB PLAY

1. TWISTED WAYNE G GYM
2. DO IT AGAIN RAZIN' N' GUIDO GLOWCOWS
3. DESTINATION THE PINOCHHEADS GLOWCOWS
4. BUTTERFLY TILT PERFECTO
5. THE FUNKY GENERATION THE LITTLE RIVERBENDERS (MCA/IMPACT)

MAXI-SINGLES SALES

1. LIVE TO TELL '98 BLONDE AMBITION PRESENT
2. I'M A GAY (WE'RE HERE) THE FIRST
3. G.A.M. (WE'RE BOLLIN') G.A.M.
4. BRING THE FUNK TRIP FANTASY
5. SUPERHERO DAZE COLUMBIA

Breakouts: Titles with future chart potential, based on club play or sales reported this week

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A Mercurial Cast. Country Radio Seminar attendees who could jam into Planet Hollywood caught sets by a slew of Mercury Nashville artists. Shown, from left, are Terry Clark, Eric Heatherly, Kathy Mattea, Mercury Nashville president Luke Lewis, Rodney Carrington, and Mark Willis.

Warner Savors Unusual Comeback

Multiple Chart Entries Precede Capitol Debut

■ BY DEBORAH EVANS PRICE

NASHVILLE—For country artists who have enjoyed success and then dropped off the charts for a prolonged period of time, the chances of making a major comeback are slim. In the last decade, John Anderson hit the last only to really pull it off. So a year ago, few would have bet Steve Warner would be the next comeback kid.

Yet he has been. Not only did Warner's duet with Anita Cochran, "What If I Said," reach No. 1 on the Hot Country Singles & Tracks chart; it also netted him an Academy of Country Music Awards nomination. To top it off, he currently has a fast-rising single,

"Holes In The Floor Of Heaven."

In the last few months, Warner has been a dominant force on the Hot Country Singles & Tracks chart in several capacities. In addition to performing the Cochran duet, Warner co-wrote, sang, and played guitar on Garth Brooks' hit single "Longneck Bottle."

Warner and Opry veteran Bill Anderson co-wrote the current Bryan White single, "One Small Miracle." Finally, he and Clint Black co-wrote "Nothin' But The Tullights," Black's current single and the title cut of his album.

In the wake of all this chart activity, Warner recently asked for a release from Arista/Nashville Records, parted amicably, and signed with the new regime at Capitol Nashville. The first reaction to "Holes In The Floor Of Heaven" was so strong that the single's

release date was moved up from Monday (16) to March 2. The release date of his self-produced Capitol Records debut album, "Burrin' The Roadhouse Down," has been moved up to April 21.

"I think the overall outcome is thrilled that Steve Warner is at a major label that cares about it," says Capitol Nashville president/CEO Pat Quigley. "I'm absolutely stupefied why this guy isn't having incredible sales. So, we're moving ahead full speed."

The single is faring well at radio; it's at No. 41 on this issue's Hot Country Singles & Tracks chart. "It's just tremendous," exults WKMS Indianapolis PD Bob Richards. "We can't go an hour without someone calling and asking for that song."

Richards says Warner is slated to participate in WKMS' Country Music Expo, to be held April 4 and 5 at the Indiana State Fairgrounds; he describes the Expo as "Fair meets Country Radio Seminar."

"I think it looks great," Richards says of Warner's future, "with the new label (Continued on page 13)

Rimes Single Scores Triple-Platinum Coup; Knopfler To Play Chet Atkins Festival

PEOPLE: LeAnn Rimes becomes the first country artist with triple-platinum certification from the Recording Industry Assn. of America (RIAA) for a single. Her version of "How Do I Live" is now certified triple-platinum by the RIAA. She is only the second woman to reach multi-platinum status with a single. Whitney Houston was the first, and she did so with a cover of Dolly Parton's song "I Will Always Love You."

ON THE ROW: Mark Knopfler will headline the second Chet Atkins Musicfest June 22-28 here. Knopfler's appearance, on June 24 at the Ryman Auditorium, will benefit the nonprofit Chet Atkins Music Education Fund. The festival will feature workshops, numerous concerts at various venues, jam sessions, and master musician classes. Last year, more than 600 musicians from around the world played before an estimated 50,000 people.

Citing scheduling difficulties, the Country Music Assn. (CMA) has placed its annual entertainment expo SRO on hiatus for 1998 and 1999. SRO usually is held immediately after the CMA Awards show.

Country Radio Broadcasters (CRB), which holds the annual Country Radio Seminar here, has taken over administration of the Country Music Disc Jockey Hall of Fame. The hall was founded in 1974 by Chuck Chelmer. The annual awards show has been scheduled for June 25 at the Renaissance Hotel here. Nominations for Hall of Fame inductions are being accepted by the CRB until April 10.

BMG Music acquires two parts of the Hayes Street Music catalog, one of which is owned by writer Dan Schlitz and his business partner Chuck Flood, and the other part is owned by publisher Pat Halper.

Big House joins the George Strait stadium tour.

ON THE RECORD: The late Toy Caldwell is represented by a new live album out on Pet Rock Records, a subsidiary of the King Biscuit Entertainment Group (distributed by BMG). "Can't You See," by the Marshall Tucker Band formerly was recorded in May of 1992 at Shooters in Spartanburg, S.C., less than a year before his death.

Vince Gill is producing Pat Loveless' version of the old Loretta Lynn song "Wine Women And Song" for a Sony Legends project slated for release later this year.

Olivia Newton-John previewed a song from her forthcoming MCA album, "Back With A Heart," March 9 at New York's Bottom Line. She joined Victoria Shaw

onstage to sing "Love Is A Gift," which was written by Shane, Newton-John, and Earl Rose.

SOUNDS: It's been three years since Kieran Kane's last release, but his forthcoming album, "Six Months, No Sun," shows the former O'Kane member still in excellent musical form.

The theme of the 11 new Kane cuts on the Dead Reckoning set (one track was co-written with Andy White) is uniformly introspective and often morbid at that. In short, they're excellent songs about suicide, depression, obsession, addiction, and other such everyday concerns. The two non-Kane songs here also provide a clue to his frame of mind: the old Johnny Bond classic weeper "I Wonder Where You Are Tonight" and—in a supreme twist of irony—"What A Wonderful World."

It's been a strange corner of your mind, Kane tells Nashville Scene. "I really never sense what an album is until it's done. When I go back through previous records, I realize that they really do reflect the period that I've just passed through. In the past few weeks when I started looking at the songs on here, I thought, man, there is a real dark edge to everything."

Kane says that Dead Reckoning—the artist-cop of which he is founder—is coming out of a commercial slump. "We had an unbelievably slow '97," he says. "We really set out only one record and spent most of the year kind of resigning everything. We're developing new distributors in Europe. In the States, we're putting a deal together with E-Squared and the Alternative Distribution Alliance (ADA). We've known Steve [Earle] a long time, and we're really excited about this. They're doing good work over there. And ADA is getting more of the alternative country label."

Kane says that he feels as if, in many ways, Dead Reckoning is starting over. "My goal," he says, "has always been to make things as simple as possible. That can be done. Generally, people just over-complicate matters."

Kane says that, as usual, "the biggest hurdle is retail. Right now, the Hastings chain is starting to put in all-country end-caps and will start actually featuring the music so you can find it. That's one of the big problems in retail, that a lot of the acts are spread out all over the store. These things can end up anywhere. Aside from retail, all-country clearly needs major-market radio. In spite of all that, all-country seems to not want to die."

Sam Bush Has A 'Howlin' Good Time On Sugar Hill Set

■ BY JIM BESSMAN

NEW YORK—It's titled "Howlin' At The Moon," but Sam Bush's new Sugar Hill album "should have been called 'Positive,'" says the veteran bluegrass visionary.

"It wasn't really a conscious effort, but I put together a bunch of songs with kind of a positive statement," says Bush of the April 21 release. He notes that the title track, too, conveys a certain optimism.

"It's about taking a little time for 'howlin' at the moon' and appreciating what you've got and taking

time for fun," he says. "I lost a couple of good friends since the last album [1996's "Glamour & Grit"]; Courtney Johnson—who was the original banjo player in New Grass Revival way before Béla Fleck—and Roy Huskey Jr. I got to realizing that I agree with the message in these songs."

Bush, of course, was the founder of

New Grass Revival, the pioneering progressive bluegrass group that disbanded in 1989 after an ill-fated tour. Bush's Huskey was a member of the Bush-led Nash Ramblers, Emmylou Harris' backup band for five years prior to "Glamour & Grit," Bush's first solo effort since 1984's "Late As Usual" for Rounder. Huskey's recent passing is reflected in other "Howlin'" tracks, including the closing "Take Me Out To The Moon," which Bush says was his final performance with Huskey and the preceding tribute "Song For Roy," which was co-written by Bush and fellow ex-Rambler Jon Randall.

"Almost every phrase in that song is something Roy said," notes Bush of the banjo-less, heartfelt tune, which also features Harris' high harmonies.

Other noteworthy cuts include "Beaver Creek Maureen," which Bush says harks back in spirit to his Kentucky boyhood, and his "Cloverleaf Rag," which honors his father's Clover Leaf Farm. "Go With The Flow," Bush lyrics, "is one of the hippest songs I've ever recorded. This is coming from a guy who's glad to still be

(Continued on page 18)



by Chet Flippo



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Billboard
MARCH 21, 1998

Billboard **HOT COUNTRY** **SINGLES & TRACKS**
MARCH 21, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

TIME	LAST	WEEK	TITLE	ARTIST	FEAT.
			PREVIOUS (TOP/NEW)	PREVIEW & NUMBER/PROGRAM LABEL	
			*** No. 1 ***		
1	2	19	NOTHING BUT THE TAILLIGHTS (CD) JAY-Z / R. KELLY	CLINT BLACK (CD) JAY-Z / R. KELLY	1
2	1	13	ROUND ABOUT A WOMAN (CD) JAY-Z / R. KELLY	GEORGE STRAIT (CD) JAY-Z / R. KELLY	2
3	6	18	LITTLE RED RODEO (CD) JAY-Z / R. KELLY	COLLIN YEAH (CD) JAY-Z / R. KELLY	3
4	3	10	PERFECT LOVE (CD) JAY-Z / R. KELLY	TRISHA YEAH (CD) JAY-Z / R. KELLY	4
5	5	6	THE DAY THAT THE LEFT TULSA (IN A CHEVY) (CD) JAY-Z / R. KELLY	DAVE NAVARRO (CD) JAY-Z / R. KELLY	5
6	10	21	IF I NEVER STOP LOVING YOU (CD) JAY-Z / R. KELLY	DAVID KERSH (CD) JAY-Z / R. KELLY	6
7	4	2	SHES GONNA MAKE IT (CD) JAY-Z / R. KELLY	GARTH BROOKS (CD) JAY-Z / R. KELLY	7
8	11	12	I CAN LOVE YOU BETTER (CD) JAY-Z / R. KELLY	DAVID KERSH (CD) JAY-Z / R. KELLY	8
9	7	7	JUST TO SEE YOU SMILE (CD) JAY-Z / R. KELLY	TIM MCGRAW (CD) JAY-Z / R. KELLY	9
10	8	4	WHAT IF I SAID (CD) JAY-Z / R. KELLY	ANITA COCHRAN (CD) JAY-Z / R. KELLY	10
11	12	14	THEN WHAT? (CD) JAY-Z / R. KELLY	CLAY WALKER (CD) JAY-Z / R. KELLY	11
12	14	19	BYE BYE (CD) JAY-Z / R. KELLY	JOE DE MESINA (CD) JAY-Z / R. KELLY	12
13	15	15	JUST BETWEEN YOU AND ME (CD) JAY-Z / R. KELLY	THE KINLEYS (CD) JAY-Z / R. KELLY	13
14	16	16	COME SOME RAINY DAY (CD) JAY-Z / R. KELLY	WYNNONA (CD) JAY-Z / R. KELLY	14
			*** AIRPOWER ***		
15	23	31	THIS KISS (CD) JAY-Z / R. KELLY	FAITH HILL (CD) JAY-Z / R. KELLY	15
16	17	20	LOVELY WENT HAVE ALONE (CD) JAY-Z / R. KELLY	TRACY WAIN (CD) JAY-Z / R. KELLY	16
17	20	23	YOU'RE STILL THE ONE (CD) JAY-Z / R. KELLY	SHANE DUNN (CD) JAY-Z / R. KELLY	17
18	19	17	VALENTINE (CD) JAY-Z / R. KELLY	MARTINA MCDRIVE (CD) JAY-Z / R. KELLY	18
19	21	25	DREAM WALKIN' (CD) JAY-Z / R. KELLY	TOBY KEITH (CD) JAY-Z / R. KELLY	19
20	18	21	A HOUSE WITH NO CURTAINS (CD) JAY-Z / R. KELLY	ALAN JACKSON (CD) JAY-Z / R. KELLY	20
21	9	31	YOU'VE GOT TO TALK TO ME (CD) JAY-Z / R. KELLY	LEE ANN WICKAM (CD) JAY-Z / R. KELLY	21
22	13	10	LOVE OF MY LIFE (CD) JAY-Z / R. KELLY	SAMMY KERSHAW (CD) JAY-Z / R. KELLY	22
			*** AIRPOWER ***		
23	30	31	OUT OF MY BONES (CD) JAY-Z / R. KELLY	RANDY TRAVIS (CD) JAY-Z / R. KELLY	23
			*** AIRPOWER ***		
24	24	28	HAVE TO HAVE YOU BACK AGAIN (CD) JAY-Z / R. KELLY	PATTY LOVELESS (CD) JAY-Z / R. KELLY	24
25	25	30	TOO GOOD TO BE TRUE (CD) JAY-Z / R. KELLY	MICHAEL PETERSON (CD) JAY-Z / R. KELLY	25
26	22	23	I WANNA FALL IN LOVE (CD) JAY-Z / R. KELLY	LILA MCCRAN (CD) JAY-Z / R. KELLY	26
27	18	28	HE'S GOT YOU (CD) JAY-Z / R. KELLY	BROOKS & DUNN (CD) JAY-Z / R. KELLY	27
28	43	26	IT'S FROM THE COUNTRY (CD) JAY-Z / R. KELLY	TRACY BYRD (CD) JAY-Z / R. KELLY	28
29	28	22	IF I COULD HAVE MY WAY (CD) JAY-Z / R. KELLY	DAVID KERSH (CD) JAY-Z / R. KELLY	29
30	18	34	YOU'LL NEVER KNOW (CD) JAY-Z / R. KELLY	MINDY MCCREARY (CD) JAY-Z / R. KELLY	30
31	31	31	CLOSER TO HEAVEN (CD) JAY-Z / R. KELLY	MILA MASON (CD) JAY-Z / R. KELLY	31
32	28	29	THE NOTE (CD) JAY-Z / R. KELLY	DARLEY SIMMONS (CD) JAY-Z / R. KELLY	32
33	31	31	SHE'S GOT THAT LOOK IN HER EYES (CD) JAY-Z / R. KELLY	ALABAMA (CD) JAY-Z / R. KELLY	33
34	29	28	DON'T BE STUPID YOU KNOW I LOVE YOU (CD) JAY-Z / R. KELLY	SHANNALYN (CD) JAY-Z / R. KELLY	34
35	35	31	LEAVING ORANGE (CD) JAY-Z / R. KELLY	SONS OF THE DESERT (CD) JAY-Z / R. KELLY	35
36	18	40	SAY WHEN (CD) JAY-Z / R. KELLY	LONGEST (CD) JAY-Z / R. KELLY	36
37	36	35	LONGNECK BOTTLE (CD) JAY-Z / R. KELLY	GARTH BROOKS (CD) JAY-Z / R. KELLY	37

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (UNLESS NOTED)	ARTIST BRIEF & NUMBER OF PROMOTION LABELS	
39	42	43	6	IT WOULD BE YOU (BYRON J. COLEMAN & BOB DUBROW)	♦ GARY ALLEN AT BCCA (2004)
39	54	42	18	TWO PINA COLODAS (JIMMYE L. MASON)	GARTH BROOKS CAPTIV. A&M (10) BCCA (10)
40	39	47	6	PUT YOUR HEART INTO IT (MICHAEL J. LEBLANC & JAMES HAMILTON)	♦ SHERIELE ALSTON AT BCCA (10)
41	43	43	6	HOLES IN THE FLOOR OF HEAVEN (JIMMYE L. MASON)	STEVE WARNER CAPTIV. A&M (10) BCCA (10)
41	41	41	18	THE COUNTRY MUSIC BACK K. J. GIBSON (PRODUCED BY G. J. GIBSON)	♦ JOHN ANDERSON AT BCCA (10) MERCURY (166/96)
43	19	18	18	ONE SMALL MIRROR (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ BRYAN WHITE AT BCCA (10)
44	18	18	18	LOVE WORKING ON YOU (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	JOHN MICHAEL MONTGOMERY AT BCCA (10)
46	18	51	4	I DO CHERISH YOU (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ MARK WILLS AT BCCA (10)
46	40	32	20	ONE OF THOSE NIGHTS TONIGHT (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	LORRIE MORGAN AT BCCA (10)
44	44	45	10	BROKEN ROAD (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ MELODIE CRITTENDEN AT BCCA (10)
44	45	45	45	CONNECTED AT THE HEART (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	RICHIE AT BCCA (10)
46	45	45	45	WANT TO WOMAN (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ COYDIE ALLEN AT BCCA (10)
46	45	45	45	WANT TO WOMAN (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ THE LYONS (C) (10) AT BCCA (10)
50	58	58	3	THAT'S WHY I'M HERE (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ KENNY CHESNUTT AT BCCA (10)
51	53	58	3	PAPA BEAR (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ KATHY HARLING AT BCCA (10)
51	49	56	4	I SAW THE LIGHT (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	HAL KRETZSCHMAR AT BCCA (10)
53	47	49	5	BETTER THAN IT USED TO BE (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ BETTE AKINS AT BCCA (2004)
54	56	49	3	ALMOST OVER IT (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ LILA MCCANN AT BCCA (10)
53	51	52	6	IN THE SADDLE (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ NALACRA BIRD AT BCCA (10)
56	55	53	7	TO BE WITH YOU (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ THE MAVERICKS AT BCCA (10)
57	62	—	2	I MIGHT EVEN LOSE YOU (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	MARK CHESNUTT AT BCCA (2004)
58	50	50	6	ALL THAT MATTERS ANYMORE (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	LEE ROY PARNELL AT BCCA (10)
59	63	50	4	A WOMAN'S TEARS (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ MATT KING AT BCCA (10)
60	60	61	3	BANG BANG (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ THE NITTY GRITTY DIRT BAND AT BCCA (10)
61	72	2	2	MATCHES (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	SHERRY KEISHAW AT BCCA (10)
62	54	54	3	CHEATIN' ON HER HEART (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	JEFF CARSON AT BCCA (10)
63	59	57	5	WAKE UP AND SMELL THE WHISKY (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	STACY FARRAR CAPTIV. A&M (10) BCCA (10)
64	68	72	19	FROM THIS MOMENT ON (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	SHAWN TWAIN WITH BRYAN WHITE AT BCCA (10)
65	52	44	19	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ DAVID LEE MURPHY AT BCCA (10)
66	57	55	6	MOTHER SUE (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ SAVERIO BROWN AT BCCA (10)
67	65	—	2	JUDY LOVE (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ THE NANCY CAPTIV. A&M (10) BCCA (10)
68	78	—	2	ONE OF THESE DAYS (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	TIM MCCRAW AT BCCA (10)
69	41	16	18	STILL IN LOVE WITH YOU (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	IRVING BRITZ CAPTIV. A&M (10) BCCA (10)
70	68	64	6	I DON'T WANT NO PART OF IT (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	SMOKIN' ARMADILLOS AT BCCA (10)
71	18	68	1	BACK ON THE FARM (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	THE THOMPSON BROTHERS BAND AT BCCA (10)
71	NEW	1	1	LOVE IS ALL THAT REALLY MATTERS (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ KEVIN SWARP AT BCCA (10)
73	69	10	1	WE LOSE (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ BRAD HAWKINS AT BCCA (10)
74	67	69	18	WHAT IF (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	♦ REBEA MCENTINE AT BCCA (10)
75	RE-ENTRY	2	1	YOU TURN ME ON (JIMMYE L. MASON & J. H. HARRIS & ANDERSON'S WORKING)	TIM MCCRAW AT BCCA (10)

Records showing an increase in positions over the previous week regardless of chart position. * Indicates that the record has been removed from the chart after 25 weeks. ♦ Indicates that the record has been removed from the chart after 25 weeks. (C) Copyright 1994 by Capitol Records, Inc. All rights reserved. (S) Copyright 1994 by Sony Music Entertainment, Inc. All rights reserved. (M) Copyright 1994 by Mercury Records, Inc.

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records who attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) CD single availability. (M) Cassette maxi-single availability.

Billboard® Top Country Singles Sales™

MARCH 21, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND
WEEK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	2 WKS. ON CHART	TITLE (W/INT & NUMBER/DISTRIBUTING LABEL)	ARTIST
			No. 1	
1	2	7	YOU'RE STILL THE ONE <small>MERCURY 568515</small> 1 week at No. 1	SHANIA TWAIN
2	1	40	HOW DO I LIVE <small>ATL</small> CUMM 73022	LEANN RIMES
3	4	—	BYE BYE CUMM 73024	JOE MEESINA
4	3	16	WHAT IF I SAID <small>WARNER</small> BROS. 12763	ANITA COCHRAN (DUET WITH STEVE WARNER)
5	6	9	THE WHAT <small>ATL</small> CUMM 73023	CLAY AARON
6	9	7	IF I NEVER STOP LOVING YOU CUMM 73045	DAVID KERISH
7	NEW	—	THIS KISS <small>WARNER</small> BROS. 12747	FAITH HILL
8	13	42	IT'S YOUR LOVE <small>ATL</small> CUMM 73019	TIM MCGRAW (WITH FAITH HILL)
9	10	9	THE NOTE <small>ATL</small> CUMM 73020	DARLE SINGLETON
10	7	6	17 DON'T BE TYPED <small>WARNER</small> BROS. 12766	SHANIA TWAIN
			18 I LOVE YOU KNOW I LOVE YOU <small>MERCURY 56842</small>	PARVANEH NIAZ

WKS IN CH	WKS RNG	WKS ADJ	TITLE	ARTIST
14	12	15	3 THAT'S WHY I'M HERE (A CHESNOR)	KENNY CHESNEY
15	13	10	14 THE DAY THAT SHE LEFT LUTS (A CHEVY)	WADE HAYES
16	15	18	5 YOU LIGHT UP MY LIFE (A CHESNOR)	LEANN RIMES
17	16	17	11 YOU'LL NEVER KNOW (A CHESNOR)	MINDY MCCREARY
18	17	16	10 LOVELY WON'T LEAVE ME ALONE (A CHESNOR)	TRACE ADAMS
19	17	14	29 LOVE GETS ME EVERY TIME (A CHESNOR)	SHANIA TWAIN
20	18	20	5 NOTHIN' (A CHESNOR)	CLINT BLACK
21	19	21	12 I SHAVE MY LEGS FOR THIS CARTEL	DEANNA CARL
22	NEW	1	1 PUT YOUR HEART INTO IT (A CHESNOR)	SHERRIE AUSTIN
23	25	3	11 IT WOULD BE YOU (A CHESNOR)	JIM BRANAM
24	18	15	10 LOVE MY LIFE (A CHESNOR)	SAMMY KIRKWOOD
25	22	21	1 VALENTINE BROKER (A CHESNOR)	MARTINA MCGRAW
26	25	21	18 SPECIAL GUEST (A CHESNOR)	ARTIST JIM BRANAM

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1998, Billboard/Communications and SoundScan, Inc.

Grupo Televisa Sets Up Espacio '98

MAKING SPACE: For the second year in a row, Mexican media giant Grupo Televisa is hosting Espacio '98, a five-day entertainment workshop slated to occur March 30-April 3 at the World Trade Center in Mexico City.

Grupo Televisa president Emilio Azcárraga Jean established the event, which last year attracted 20,000 university students, half of whom were from Mexico City. The other students were from elsewhere in Mexico.

The director of Espacio '98 is Dr. Gastón Melo, Televisa's VP of communications.

Espacio '98 offers seminars and panels, and it also provides hands-on activities with Televisa's radio, record, and TV company.

"The idea behind Espacio '97 and '98," said Melo in a recent press conference, "is to share opinions about how Televisa has been operating in the past few years



by John Lannert

and which changes the participants like to see."

Applications for this year's event are being taken via the Internet. This year, 20,000 students are expected, with attendees evenly divided between students from public and private universities.

Each day will conclude with concerts from Mexican recording acts. Among those confirmed to play so far are Onda Vaselina, Kahab, and Meztizo.

CONFERENCE DOINGS: With three weeks left before Billboard's ninth annual

International Latin Music Conference, the schedule of events and participants is being finalized for the confab, which is scheduled to take place April 6-7 at Miami's Biscayne Bay Marriott.

Confirmed to participate in the "En Concierto" panel is Henry Cárdenas, president of Cárdenas, Fernández & Asociados.

Jeff Young, VP of sales and distribution of Sony Discos, has been confirmed to participate in the "Scanning The Benefits" panel. Also, Ana Maria Cesena, marketing director of Ritmo Latino, replaces company president Dave Mastry as a panelist on the SoundScan panel.

Sponsoring the opening night show—April 6—is People En Español magazine. The sponsors for the April 6 cocktail party are Johnny Walker Black Label Scotch and Compose (Continued on page 48)

LATIN TRACKS A-Z

- | | | |
|---|---|---|
| <p>TITLE (Publisher • Expanding 99 Street Music Dist. Co.)</p> <p>1 A PEARL OF NOIRS (New York, NY)</p> <p>2 ACADÉMIA DE ENTERTAINMENT (New York, NY)</p> <p>3 AL PERFECCION (New York, NY)</p> <p>4 AL PERFECCION (New York, NY)</p> <p>5 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>6 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>7 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>8 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>9 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>10 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>11 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>12 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>13 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>14 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>15 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>16 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>17 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>18 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>19 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>20 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> | <p>21 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>22 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>23 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>24 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>25 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>26 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>27 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>28 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>29 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>30 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>31 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>32 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>33 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>34 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>35 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>36 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>37 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>38 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>39 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>40 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> | <p>41 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>42 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>43 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>44 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>45 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>46 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>47 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>48 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>49 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>50 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>51 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>52 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>53 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>54 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>55 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>56 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>57 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>58 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>59 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> <p>60 COMO QUELLES EN LOS LABIOS (Chicago, Ill.)</p> |
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Hot Latin Tracks™

WEEK				LAST WEEK		2 WKS. AGO		ARTIST		TITLE	
WEEK				LAST WEEK		2 WKS. AGO		ARTIST		TITLE	
1				2		3		ALEJANDRO FERNANDEZ		* NO SE OLVIDAR	
2				3		4		CELINE DION		* SI ME OLVIDARÉ	
3				4		5		JUAN CARLOS		* SI ME OLVIDARÉ	
4				5		6		LOS TEMERARIOS		* POR QUE TE CONOCI	
5				6		7		MANA		* COMO QUELLES EN LOS LABIOS	
6				7		8		RICKY MARTIN		* VUELVE	
7				8		9		ALEJANDRO FERNANDEZ		* SI TU SUPERAS	
8				9		10		MARC ANTHONY		* SI TU SUPERAS	
9				10		11		RICARDO MONTANER		* SI TU SUPERAS	
10				11		12		ALEJANDRO FERNANDEZ		* SI TU SUPERAS	
11				12		13		ALEJANDRO FERNANDEZ		* SI TU SUPERAS	
12				13		14		ALEJANDRO FERNANDEZ		* SI TU SUPERAS	
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17				18		19		ALEJANDRO FERNANDEZ		* SI TU SUPERAS	
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56				57		58		ALEJANDRO FERNANDEZ		* SI TU SUPERAS	

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- SUNDAY OPENING NIGHT Party & Showcases sponsored by: **People en Español** 
- MONDAY NIGHT Cocktail Party @Starfish Restaurant - sponsored by Compose Tropico & Johnnie Walker 
- Showcases at ONYX nightclub
- Billboard's Annual Latin Music Awards Banquet @ Club Tropicana, Fountainbleu Hilton
- Special Award Presentations of Billboard's Lifetime Achievement Award - Ralph Mercado Hall of Fame - Vicente Fernandez Spirit of Hope - Willy Chirino
- Cutting Edge Panel Discussions Including:
 - Benefits of being a SoundScan reporter
 - The shortage of executive staff in the Latino market
 - Producers create trends in spanish-language albums
 - Promoters examine Latino music shows in the U.S.
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Please fill out form and mail with payment to: Billboard Latin Music Conference, Attn: Michele Guigley, 1515 Broadway, 14th Floor, NY, NY 10036 or FAX to (212) 536-1400.

Confirmation letters will be sent within 10 days of receipt. This form may be duplicated. Please type or print clearly. Make payment to Billboard Magazine.

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Cancellation Policy: All cancellations must be submitted in writing. Refunds will be issued after the conference.

Cancellations received between March 1st and March 20th will be subject to a \$175.00 cancellation fee. No refund will be issued for cancellations received after March 20th.



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Sony Music celebrated its 17 Grammy wins at a post-ceremony party with executives and artists at New York's Hammerstein Ballroom. Shown at the festivities, from left, are Wyclef Jean; Sean "Puffy" Combs; Don Lennex, chairman of Columbia Records Group; Will Smith; Thomas D. Mottola, president/COO of Sony Music Entertainment; Jennifer Lopez; Kenneth "Babyface" Edmonds; Tracey Edmonds, president of Yab Yum Entertainment; Michele Anthony, executive VP of Sony Music Entertainment; and Tony Bennett. Shown seated is actress Jeda Pinkett Smith.



New York's Chive Club played host to the EMI Music Group post-Grammy festivities. Shown enjoying the party, from left, are Maria Gersh; her husband, Gary Gersh, president/CEO of Capitol Records; artist Meredith Brooks; and Jim Fifeid, president/CEO of EMI Music Worldwide.

Grammy After-Parties Abound With Industry Insiders

Every year, the star-studded post-ceremony festivities generated by the Grammy Awards become, for a night, the place to see and be seen for music industry insiders. Executives and artists gathered at venues throughout the city, ranging from the Barneys New York retail clothing store to the New York Racquet and Tennis Club, to celebrate and congratulate.



Erykah Badu is congratulated on her Grammy win at the Universal Music Group post-Grammy party at the Four Seasons. Shown, from left, are Ron Meyer, president/COO of Universal Studios; Michael Hoxton, VP of promotion at Universal Records; Mel LeWinter, vice chairman/COO at Universal Music Group; Zach Horowitz, president of Universal Music Group; Kedar Massenburg, president/CEO of Kedar Entertainment and senior VP of Universal Records; Badu; Doug Morris, chairman/CEO of Universal Music Group; Jean Riggs, president of black music, Universal Records; and Kojo Benti, VP/GM of Kedar Entertainment.



Sarah McLachlan celebrated her two Grammy Awards at BMG Entertainment's post-awards party at Barneys New York. Shown at the party, from left, are Ashwin Sood, McLachlan's husband and drummer; Strauss Zerkel, president/CEO of BMG Entertainment North America; Michael Dornemann, chairman/CEO of BMG Entertainment; McLachlan; and Rudi Gassner, president/CEO of BMG Entertainment International.



Warner Music Group's post-Grammy bash took place at Rose's Place in New York, aka Roseland. Shown, from left, are Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; John Sykes, president of VHI; Atlantic artist Jewel; Val Azouk, Atlantic Group co-chairman/co-CEO; Atlantic artist Linda Eder; Ron Shapiro, executive VP/GM of Atlantic Records; Jewel's manager Nedra Carroll; and Frank Widhorn, creative director of Atlantic Theatre.

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ASCAP Expands Marketing Efforts

Members Get New Benefits; Users Are 'Partners'

BY IRV LICHTMAN

NEW YORK—When ASCAP makes its presence known at this month's South by Southwest conference in Austin, Texas, it will be touting the introduction of what it considers a significant element in its new "member marketing" program and its "partnership" with users who license its vast catalog.

To a new umbrella division known as ASCAP Marketing, that element is a piece of plastic in the form of a platinum-colored credit card-sized membership card that opens up a glossary of benefits, many of them new to the more than 72,000-plus members of the performance right society. The card, inscribed with the member's name and ASCAP number, will also have a toll-free number for inquiries to ASCAP, where callers can find out about existing and new member benefits, many geared to newer writer-artists.

New benefits accessed through the card include tour insurance, travel/personal accident insurance, studio operations/general liability insurance, airline and auto rental discounts, Trans-media card membership, special deals on promotional merchandising with Retro-Fit Merchandising Inc., and a member investment program.

Also, the new member card entitles members to special benefits, including discounts, at the Guitar Center and Guitar World.

While the card and other initiatives are examples of member marketing, Phil Crosland, recently named ASCAP VP of marketing (Billboard, Feb. 12), also

won board approval for a marketing strategy to users of ASCAP's music. This followed his presentation recently of a 50-page blueprint to the writers and publisher members of the board.

Crosland, who has held senior marketing posts at such major corporations as the Gallo Winery, Avon Products, General Foods, and Johnson & Johnson, says, "We're telling our licensing group to look at those who license our music as 'customers.' They are partners in the use of music; they should know that the use of music adds added value to their businesses."

ASCAP CEO John LoFrumento, to whom Crosland reports, says, "We're trying a different approach. To users, we'll answer the question, 'You pay \$1.56 a day for music—for what? Music gives you more in additional revenue than you think.'"

"In a store environment, for instance, we have studies that say that music has [a positive role] in determining how long a person stays in a store."

Crosland adds, "We'll show definitive proof to a restaurant owner that revenue is enhanced by a specific type of music or playlist."

To be sure, this "partnership" initiative takes place in a climate in which ASCAP, as well as other performance right groups, is perennially at odds with licensees over the cost of paying for copyrighted music, often bringing their heated differences into the public arena in court cases and appearances before state and federal legislatures.

But, says LoFrumento, "there is no more [time spent] on legal wrangling in this partnership. We will refine the relationship with our licensees to build an appreciation of the value music brings to their businesses, thereby encouraging them to use more of our members' music."

This new relationship will ultimately ensure the financial success of not only our members but also the licensees."

LoFrumento indicates that ASCAP's efficiencies in its operation are providing the bulk of dollars needed to meet the goals of the ongoing member/user campaign.

Crosland says that ASCAP will develop a "single line" slogan that will also define its role among members and customers.

The performance right society has begun to signal an image-enhancement approach in trade ads with a common graphic style, such as a recent full-page ad (Billboard, Feb. 28) reporting that the "I Have A Dream" speech by the late civil rights leader Dr. Martin Luther King Jr. has become part of the ASCAP repertoire. Beneath the ASCAP letters, the ad said, "Membership. Leadership."

In running the ASCAP Marketing section, Crosland has reporting to him divisions handling advertising, publicity, publications, ASCAP World Wide Web Site, member support, customer support, and events.

The concept of a marketing initiative at ASCAP is not new, although its deep-seated implementation is.

Dan Gold, the short-lived CEO of ASCAP, hired a marketing and planning director, Rick Joyce, who left the company shortly following Gold's resignation after six months on the job (Billboard, Jan. 7, 1985). Joyce had been a member of the consulting firm of Box, Allen and Hamilton, which had recommended sweeping changes in ASCAP's organizational structure.

With the ASCAP marketing initiative in place, Crosland says, "ASCAP Marketing has a very clear objective: to make ASCAP membership irreplaceable."

NO. 1 SONG CREDITS

THE HOT 100

GETTIN' JAGGY WIT IT - Will Smith, Samuel J. L. Jackson, B. Edwards, New Rodgers, J. Robinson / Thriller/ASCAP, Slam U, Bony/ASCAP, Jody's Jams/ASCAP, Warner Chappell/ASCAP, Bernard's Other/BMI, Sony/ATV Songs/BMI, Gambi/BMI

THE HOT COUNTRY SINGLES & TRACKS

Nothing But The Hot/Country - Clint Black, Steve Wariner - Blackened/BMI, Steve Wariner/BMI

HOT R&B SINGLES

NO. NO, NO. - Vincent Herbert, Robert Furst, Mary Brown, Calvin Gaines - 3 Boyz From Nowhere / ASCAP, Promiscuous/ASCAP, WB/ASCAP, Warner Chappell/ASCAP, Warner Chappell/ASCAP, M&M, Mary/BMI, Milkman, Nitty & Capone/BMI

HOT RAP SINGLES

DEJA VU [UPTOWN BABY] - Donald Fagen, Warner Becker - MCA/BMI

HOT LATIN TRACKS

NO SE OLVIDAR - Kika Santander - PIPP/BMI

New Cast Albums Of 'Sound Of Music,' 'Cabaret' Due From RCA

CAST IN DIGITS: Continuing its intense interest in show albums, RCA Victor has obtained rights to the Broadway cast albums of two of this season's remaining major musical productions (Billboard Bulletin, March 5).

A revival of Rodgers and Hammerstein's "The Sound of Music," starring Rebecca Luker, will be recorded Monday (16) for release in May. Another revival of a classic, John Kander and Fred Ebb's "Cabaret," starring Natasha Richardson and Alan Cumming, will have its cast album released in June.

The label home for "High Society," a stage version of the Cole Porter film musical (with other Porter songs added), is still to be determined.

RCA Victor is also planning to release new cast albums of the London cast album of the Ute Lemper-starring revival of Kander and Ebb's "Chicago," the Broadway version of which the label previously released, and "Children Of Eden," a Stephen Schwartz musical starring Stephanie Mills that played last fall at the Paper Mill Playhouse in Millburn, N.J. And, as previously reported, RCA Victor will release the Broadway cast album of the new "Ragtime," due in retail June 28.

SUIT & SETTLEMENT: Songwriter Richard Adler, co-author of the hit musicals "The Pajama Game" and "Damn Yankees" and such Tin Pan Alley hits as "Rags To Riches" and "Everybody Loves A Lover" says he has no administrative agreement with Billy Meshe's Los Angeles-based publishing estate, Music & Media International, which Meshe formed after leaving All Nations Music following its sale to MCA last year.

In an action in U.S. District Court in New York, Adler denies making an

oral agreement with Meshe's company that followed Meshe's departure from All Nations, although the complaint acknowledges discussions that led to Adler's getting a draft of a proposed administration agreement, which he did not sign. Adler previously had an administration arrangement with All Nations, of which Meshe was president/CEO and a limited partner with members of the Pritsker family, the real estate moguls.

Last October, the complaint notes, Adler notified Meshe in writing that he had assigned all his rights to the copyrights in question to the Songwriters Guild of America.

The complaint also claims that Meshe's company has refused to turn over royalties to Adler and has demanded additional payments in excess of \$75,000 for terminating the deal.

In response to the court action, Meshe maintains through his lawyer that the Adler charges are "unfounded" and that he has had an oral agreement with Adler as a result of the sale of All Nations Music and has performed administration tasks for Adler.

Meanwhile, Meshe says he has made an out-of-court settlement with the Pritzkers for monies he claims were due him after the sale of All Nations, of which he was a limited partner in a parent company controlled by the Pritzkers. Although "pleased with the settlement," Meshe did not reveal the amount of money he received.

P R I N T O N P R I N T: The following are the best-selling films from Hal Leonard Corp.: 1. Indigo Girls, "1200 Curfewes." 2. 31. 3. "Thru Eye Blind."

4. No Doubt, "Tragic Kingdom." 5. Paula Cole, "This Fire."

'THEY'RE PLAYING M-SOING'

WRITTEN BY DEBORAH EVANS PRICE

"MIDNIGHT STORM"
Written by Ralph and Carter Stanley
Published by Fort Knox Music (BMI)

The music of Ralph and Carter Stanley has inspired countless blues musicians, and Rebel Reel's band Blue Highway is no exception. The group—which consists of Wayne Taylor on bass, lead vocal, and harmony vocals, Shawn Smith on guitar, lead vocal, and harmony vocals, Rob Hicks on dobro and harmony vocals, Jason Burleson on banjo, mandolin, and harmony vocals, and Tim Stefford on guitar, lead vocal, and harmony vocals—has risen to the top of the bluesgrass ranks in a little over three years

on the strength of well-written songs and strong performances. On its new Rebel CD, the band went to pay homage to the Stanley big band sound and featured a recording of their search-gilded the title cut, an obscure Stanley Brothers' song, "Midnight Storm."

"We found a tune they were recorded together but had never recorded together," Blue Highway's Smith says. "It's 'Midnight Storm.' " Ralph recorded it 30 years ago. It's really one of their lesser-known tunes, but it's a great tune. It was done in 3/4 time originally, and we changed it a little bit and made it straight 4/4. I like the feel of the song. It's got that real lonesome sound to it, and we're

attracted to those kind of songs." "I had talked to Ralph about the song, and he says it was one of his favorite ones they wrote together," Smith continues. "The Stanley Brothers recorded it pretty early on—think in the '40s, and for whatever reason, they never recorded it. Then, I think, on the first record Ralph did after Carter's death in 1966, he recorded that song."

"That's the version I use to go by, and it sounds a lot different from our version. It's a lot slower, and ours is more straight-ahead, contemporary change tempo... We thought we'd change it up a little bit, and it could be a more straight-ahead, chunky, bluesgrass song, but it's still got that lonesome feel to it. As long as it has in it, it'll be all right."



Audio-Technica Thrives In Pro, Home Studio Markets

■ BY DAN DALEY

The rapidly expanding base of the pro audio pyramid—the massive foundation inhibited by personal studios and garage bands with their own record labels—has lured many manufacturers into participating as comprehensively as possible.

Microphone maker Audio-Technica (A-T) saw this paradigm shift in the industry coming and fostered it by adapting its product lines accordingly over the last decade. But at the same time, it has resisted the temptation to diversify too broadly and try to cover all the bases.

"We don't want to diffuse the focus," says Ken Reichel, executive VP/COO of A-T U.S. Inc., which began as the domestic distributor for A-T Japan's phonograph-cartridge business 26 years ago and has since evolved into an engineering and marketing partner with the Japanese company. "This is an expanding market, but one that's part of a tremendous upheaval in the pro audio market, which has seen a lot of mergers and acquisitions in recent years. We need to make decisions carefully, but we want to make them based on our strengths."

Reichel, a market-sector veteran who ran a microphone manufacturer, Shure Bros. for 13 years before coming to A-T 16 years ago, says there was a timing that bordered on synchronicity when the U.S. operation began assembling A-T components from Japan in the '80s instead of simply distributing finished imported products, as it had done. That started at about the same time that the technological empowerment of the musician began with basic 8-track decks and synthesizers with integrated sequencers, creating a new market for which A-T's American operation could develop products.

"It's definitely not a traditional relationship between parent company and [local subsidiary]," says Reichel, adding that initial success in that regard helped spark A-T U.S.'s move to develop its own research and development engineering and build its own anechoic testing chamber at St. Louis, Ohio, plant, and has led to 20,000-plus-square-foot expansion slated to be complete by

April. "As that new part of the market has grown, so have we. But it's the same thinking that led us to see that, with CDs looming on the horizon in the early 1980s, the future of the phonograph-cartridge business was, let's say, limited. We had to develop new strengths based on our existing ones."

The transducer technology of the cartridge migrated to microphone development, and, by 1991, A-T had the 4033, a self-biased condenser mike that straddled the line between pro studio and conventional studio—affordable to the former but with the quality demanded by the latter.

The 4033 led to the 4050 in 1995, which drew from a wide range of sources, from project studio musicians to leading producers such as MCA Records Nashville president Tony Brown. By 1997, the year of the U.S. company's silver anniversary, sales were reportedly projected at \$45 million, up from \$25 million in 1993, and the subsidiary had acquired A-T's U.K. distributor and opened an office in Germany, as well as set its sights on the burgeoning Latin American markets.

Reichel attributes A-T's U.S. tradition of proactivity to Japanese company founder Hide Maushita's own individualism, a mind-set that has led the parent company into such diverse fields as laser reader technology and sushi-making equipment. However, the U.S. operation has kept its own vision focused.

"We have very little input on sushi making," jokes Reichel. The company's approach has been to conduct concentration studies on those sectors before entering them. The fixed-installation sound market, which is now A-T U.S.'s primary revenue generator, came about when the Unipoint microphone line was developed in response to the perceived need for better sound in locations ranging from churches to boardrooms.

"That came about along the same lines as us seeing the end of the phono-

graph cartridge as our primary business," he says. "People were becoming less comfortable with bad sound, and digital audio, such as CDs, was propelling that perception. If you could buy a \$89 CD player, you were not going to stand for bad sound in clubs or at big concerts or at the local bar."

STUDIO TO STAGE

That and the industry's relentless expansion of the lower tiers of the pro audio business have been guiding trends in A-T's progress. It continues to expand its fixed-installation sound business, and at the January National Assn. of Music Merchants show it introduced its 30 Series of microphones, which costs significantly less than the \$850 4050 but uses a further refinement of the same technology. The new line also represents a merging of engineering and marketing strategy the company refers to as "stage to studio," meaning that 30 Series mikes are intended to offer studio-level quality characteristics yet be robust enough to work onstage.

But can manufacturers service multiple tiers of the industry without compromising quality? Reichel believes so, as long as that quest is tempered by focus on core competencies. "You can sell a Lexus and a Toyota, as long as you

offer the same level of engineering and quality in both lines," he says. "If not, you're going to shoot yourself in the foot."

At a time when console makers build powered monitors and speaker companies build consoles, A-T has no plans to radically expand its product line away from its transducer-based core of microphones, headphones, and related products, such as small microphone-

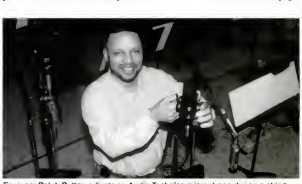
sor-controlled "smart" mixers for fixed-installation sound. The company sold its consumer loudspeaker division, Design Acoustics, several years ago.

A-T doesn't plan to increase the amount of manufacturing done in the U.S. to approximately 50% of A-T products sold by 2000, up from the current 35%. And the research and development relationship between A-T's Japanese

(Continued on next page)



REICHEL



Engineer Ralph Sutton adjusts an Audio-Technica microphone during a string date for a Lionel Richie album produced and conducted by James Carmichael. The session took place at Ocean Way Recording in Hollywood. (Photo: David Goggin)

Pop Maven Horn Shows Staying Power As One Of The Industry's Top Producers

■ BY BEN CROMER

DUBLIN—To the general public, Trevor Horn—the goofy, bespectacled singer who subsisted in the video age with his 1979 anthem "Video Killed The Radio Star"—belongs in the land of one-hit wonders. After all, neither Horn nor his erstwhile band, the Buggles, ever fully captured the glow of the spotlight after that hit.

In reality, however, Horn has remained one of the most vital forces in pop music, with a production and performance résumé that includes some of the most groundbreaking recordings of the '80s and '90s, including works by Yes, the Art Of Noise, ABC, Frankie Goes To Hollywood, and Seal.

Horn also runs independent label ZTT Records, home to Seal and the Art Of Noise, and a U.K. studio complex that other entrepreneurial producers/studio owners—notably Ocean Way's Allen Sides—have cited as a model of efficient and creative dynamism.

Horn has arrived at such a rickety place among music makers by sticking to a simple goal: to make hit records.

"Anyone can make an unsuccessful record, so why else would you bother

hiring a producer other than because you would have more chance of having a successful record?" he asks rhetorically.

Horn believes a producer's role is to turn demos into masters. "Every bit of magic that's on the demo must go on the master," Horn says. "I remember someone saying to me, 'You think you're so great, but I heard the demo, and a lot of things that were on the master were on the demo.' I said, 'That's the biggest compliment you can pay me, because my job is to make a demo that has some magic into an even better master.'"

Horn produced Seal's first two albums, released on ZTT, the label Horn owns with his wife, Jill Sinclair. Those albums resulted in such hits as "Crazy" (Prayer For The Dying), and "Kiss From A Rose." Horn's other album credits include Paul McCartney's "Flowers In The Dirt," Rod Stewart's "A Spanner In The Works," Tina Turner's "Wildest Dreams," ABC's "The Lexicon Of Love," Simple Minds' "Sightings Years," Yes' "90125," Frankie Goes to Hollywood's "Welcome To The Pleasurezone," and Frames DC's "Pizzazzoids."

Recently, Horn has been in the studio here with his band, the Art Of Noise, for a new ZTT project and has produced tracks by Frames DC for its forthcoming album. His other recent credits include recordings by ex-Take That singer Gary Barlow and the Richard Marx and Donna Lewis sin-

gle "At The Beginning," from the soundtrack to "Anastasia."

Although Horn and Sinclair launched Seal's career with the infectious "Crazy," Horn was not initially convinced that the song had hit potential, calling it "an interesting idea." But Seal was so adamant about "Crazy" that he made his contract with Horn and Sinclair contingent upon its being a single. Horn says, "We just had to work it until it was a hit."

Seal's second, self-titled album required a different approach from the first, according to Horn. "It was just a question of listening to all the material and seeing what you've got and figuring out the best way to cut those songs," he explains. "One of the things we did on the second album was put a seven-piece band together and went down to Real World, Peter Gabriel's place. I thought that it was important to perform the songs a bit because the songs really didn't seem to be performed."

Horn relied heavily on Seal's demos when he crafted "Prayer For The Dying" and "Kiss From A Rose," which the artist envisioned as "sort of a medieval folk song," Horn recalls.

"Seal had a really good demo of 'Kiss From A Rose,' but the bit in the middle he had at the end. I got Betsy Cook to play a string synth on it. She played two or three passes on it, and I grabbed it in the computer and then spent three days editing it."

(Continued on next page)



9 Volt Charge. Crash Records art 9 Volt completed its album at Pumpkin Studios in Chicago with producer Gary Loizzo, whose credits include Sade and REO Speedwagon. Shown at the sessions, from left, are Crash president Mark Hirsch, 9 Volt guitarist Andy Mitchell, drummer Scott Collins, bassist Jeff Griswold, and Loizzo. The band's album, due March 31, will be distributed by Mercury-affiliated Private I Records.

Studio Action

ARTISTS & MUSIC

TREVOR HORN SHOWS STAYING POWER

(Continued from preceding page)

Recording bands in the studio presents a special challenge, Horn says, requiring meticulous tinkering to achieve the desired results.

"Mutt Lange once said to me, 'You get a band, you get them in a rehearsal room to do the songs, you rehearse them, you get them in a studio, you set them up, you go into the control room to listen, and it sounds like rubbish. That's invariably what happens. After that, it's a question of how much tenacity you have and how far you want to go. I think he's right.'"

Horn points out that he often performs on the projects he produces but keeps his appearances to a minimum. "If you play too much on your records, you limit those records," Horn explains. "But having said that, there are occasions where I have—when everyone's gone—replaced the bass or added some backing vocals."

LOCAL STAY

Born July 15, 1949, in Durham, England, Horn began his career by playing bass in local bands while in his teens.

Horn, who also plays keyboards and synthesizers, discovered that playing in struggling rock'n'roll bands was not getting him any closer to success, so he built a recording studio and recruited local musicians to cut demos.

"I was just drumming up business for the studio, and one day somebody said, 'All the things that you're doing are called being a record producer.' So I said, 'That's exactly what I want to do.'"

Horn, however, realized that he needed a track record as a producer to

attract artists, so he wrote and produced some demos with a friend, Bruce Woolley, to try to gain their first hit. Among the first three he did came up with was "Video Killed the Radio Star," which Horn recorded with keyboard player Geoff Downes as the Buggles. (Woolley and his band, the Camera Club, cut their own version of the song.)

Although "Video Killed the Radio Star" never became a huge commercial hit—it charted at No. 40 on the Hot 100 Singles chart for one week in 1979—the track gained notoriety as the first video clip aired by MTV when the channel launched Aug. 1, 1981.

In the meantime, the song caught the ear of Yes members Steve Howe, Chris Squire, and Alan White, who were forming a new band they intended to call Cinema following the departure of Yes founding vocalist Jon Anderson and longtime keyboardist Rick Wakeman. No sooner were Horn and Downes recruited as Cinema's singer and keyboard player than the band decided to call itself Yes and reissue the "drama" album, produced by

"Drama," yielded the rock radio cuts "Tempest Fugit" and "Does It Really Happen?" but otherwise failed to excite Yes' loyal fan base. (It was the only one of Yes' studio albums to date to fall short of gold certification.)

Following "Drama," Anderson and original Yes keyboardist Tony Kaye rejoined the band, replacing Horn and Downes. Although Horn was relieved of vocal duties, he was enlisted to produce the band's would-be new album, most groundbreaking and commercially successful albums ever: "90125," featuring the startlingly original No. 1 hit "Owner Of A Lonely Heart" from 1983 and such other notable tracks as the rock extravaganza "Leave It to the Rock" and "Changes."

Horn says "Owner Of A Lonely Heart" nearly failed to materialize as an album cut because its writer, New York guitarist Trevor Rabin, did not think it was appropriate for the band.

"Trevor was playing me the songs he had for that album, and 'Owner Of A Lonely Heart' came on with a heavy metal guitar that sort of changed to a 'Free track,'" Horn recalls. "I said, 'This is the best so far. This song will be a No. 1.' Trevor couldn't believe it. He didn't think that was the right song for Yes."

80S PROJECTS

With his star on the horizon, Horn took on a variety of projects in the late '80s, including Frankie Goes To Hollywood's "Welcome To the Pleasurezone" and ABC's "The Lexicon of Love." On ABC's album, a masterpiece of British blue-eyed soul, Horn brought out the passion of such tracks as "The Look of Love," "Poison Arrow," and the

majestic ballad "All Of My Heart" by incorporating everything from a 40-piece orchestra to synthesizers.

"Technology and music can truly always go hand in hand," he says. "When pianos were first invented, people thought it was some kind of infernal machine. They still refer to a piano in classical music as an imperfect instrument because on a violin you can play quarter-tones but a piano you can only play the notes, you must travel them."

Working with established artists requires producers to work even harder, Horn says. "You have to get them excited, because a good record only comes from people being excited."

The McCartney, Stewart, and Turner projects, he says, gave him the chance to work with three of rock's most distinctive singers.

"The thing that's always interested me the most is people's voices," Horn says. "There'll never be another Rod Stewart or Tina Turner, and to work with that on a record is a terrific experience."

Horn recalls that the McCartney project, which also included co-producer Steve Lipson, was especially challenging because the tracks had to be completed in two days.

Paul McCartney is definitely the best utility man I've come across," Horn enthuses. "He's got loads of ideas, and he comes up with books all the time. I have a lot of respect for him. If anyone ever asks what it's like working with him, I tell them, 'If you could have him in the studio now working on this track, you'd love him.'"

The nomadic Horn has homes in Dublin, London, and Los Angeles, preferring using his own studio because they are cozy and intimate. "It's bad enough having to go into a studio to make a record, so our studios are comfortable and very well-run," he says. "I also like to have people sitting next to me, because you can feel what they're feeling. If someone's singing and you're three feet away from them, the minute they stop you can talk to them. It's much more intimate."

Horn says he has been lucky to have worked with engineers and co-producers such as Lipson, Gary Langman, and Julian Mendelsohn. He also praises engineers Tim Winer, Steve Muka, and Tim Elmhurst.

"I tend to work long hours, and anyone I work with has got to have lots of stamina," Horn says. Even he, he still enjoys the work and wants his colleagues to do the same. For instance, Horn recalls that Stewart would egg him on the studio by insisting that Horn sing the songs instead.

"Since I'd sing with 'Yes, he used to make me sing everything," says Horn. "I'd say, 'You think you're singing this, Rod?' And he'd say, 'Nah, it's much funnier when you sing it.'"

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 14, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE (Artist) Producer (Label)	GETTIN' JIGGY WIT IT Will Smith Poke & Tone (Columbia)	NICE & SLOW Lil' Kim Jermaine Dupri (Jive/Jive-Arista)	ROUND ABOUT AWAY George Strait T. Brown, G. Strait (MCA Nashville)	SEX AND CANDY Mindy Playground Jared Kohn John Wozniak (Capitol)	MY HEART WILL GO ON Celine Dion Walter Afanador, James Horner (SDD Music)
RECORDING STUDIO(S) Engineer(s)	NIGHT TRACK (New York, NY) Ken Hill	KNOXSHIRE STUDIO (Atlanta, GA) Phil Tan	EMERALD (Nashville, TN) Steve Marcantoni	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleason
RECORDING CONSOLE(S)	SSL 9000J	DOA AMR 12	SSL 4046EG	Neve 8068 MKIII	Neve VSRP 72
REORDER(S)	Studer A800	Sony APR 24	Sony 3348	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Rich Torres	STUDIO LA CO CO (Adelphi, GA) Jimmie Dugli	MASTERTONICS (Nashville, TN) Chuck Ainlay	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleason
CONSOLE(S)	Neve VSRP608	SSL 4000EG	SSL 4046EG	Neve 8068 MKIII	SSL 9006J
REORDER(S)	Studer A827	Studer A827	Studer 0827	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	MASTERSOAK Greg Calbi	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	BMG	UNI	EMI-LTD	Sony

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Hit Maker's Formula:

493 + 467 = 960

TOP OF THE CHARTS

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A-T THRIVES IN PRO, HOME STUDIO MARKETS

(Continued from preceding page)

and American engineers will also be interested effects A-T studios.

Despite the company's Japanese ownership, Reichel is not worried about the current financial crisis in Asia. (A-T U.S.'s revenue is measured in dollars rather than yen.) Nor is Reichel concerned about how the pro audio market, with its seemingly countless focus on the lower tier, in developing, instead,

he's buoyantly optimistic about its continued effects A-T studios.

"This generation of musicians and producers and engineers is fascinating," he observes. "They've changed the business of how music gets made and listened to and provided us with a vehicle to build ourselves with. How can it be wrong?"

REPORT

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Irish PM Pledges Copyright Update IMRO Launch Also Fetes Chairman Graham

■ BY KEN STEWART

DUBLIN—Irish Prime Minister Bertie Ahern has promised that the country's parliament, the Dail, will debate new copyright legislation before the end of the year.

Pledging that the new law will be relevant to the digital era, Ahern said, "I share the concern that there must be legislation capable of ensuring that the potential which technology brings is not undercut by piracy and misappropriation."

"When you look at the legislation which is currently available, the 1963 Copyright Act, and consider that it was introduced to cater for a world where even photocopies were new, it is quite clear that an overhaul of that legislation is absolutely necessary."

The prime minister was speaking at a dinner to mark the formal launch of the Irish Music Rights Organisation (IMRO) and to celebrate chairman Brendan Graham's contribution to the collection agency, which achieved its independence from its London-based parent, the Performing Right Society (PRS), Jan. 1, 1996.

Ahern credited Graham, in tandem with chief executive Hugh Duffy and the IMRO staff, for the work "to make IMRO an independent major player in the national and international arena, representing the rights of Irish music."

Ahern added, in terms of economic benefits, Ireland was the "fifth-highest provider of international hit records on the global pop and rock market, and six of the top-selling Irish artists have, between them, sold over 124.5 million

records worldwide—a minimum retail turnover of 1.25 billion Irish pounds (\$1.7 billion) (Billboard, Jan. 16, 1997).

New IMRO chairman Shay Hennessy welcomed the prime minister's statement of intent on copyright legislation and said that

"the strengthening of copyright protection by the European Commission is being done not only for commercial and economic reasons, but because it fully appreciates that an increased level of protection is essential to cultural creativity, both nationally and within the European Union."

"Regrettably, we have had to express our deep disappointment at the protection afforded our members' rights in some of this situation. We have already, in the performing rights that IMRO administers, but also to the mechanical rights in respect of the sale of records."

Restating IMRO's long-held dissent over copyright protections in the U.S. (Billboard, Oct. 12, 1996), Hennessy said, "We cannot and will not accept such a situation. We have already, in the full and enthusiastic support of the Irish government and the European Commission, lodged complaints under the trade barrier regulation in respect of the appalling copyright legislative position in the United States and have received the full endorsement of the commission, who have undertaken to pursue changes in the U.S. Copyright

Law under the World Trade Disputes Settlement Procedure."

Hennessy and "Riverdance" composer Bill Whelan paid tribute to the many achievements of Graham during his nine years as chairman of IMRO. He was presented with the first IMRO Award, an inscribed medalion by sculptor Colin Brunan.

Among the overseas guests were Jean-Louis Tourneur, director general of French authors' body SACEM; John Awan, director of general performance licensing at PHS; Roger Greenaway, senior VP of international affairs for U.S. authors' society ASCAP; Ralph Murphy, assistant VP of Nashville membership for ASCAP U.S.A.; and David Hickman, chief executive of Polygram International Music Publishing.

APHERN

Glady Caps A Golden Year With Japan's Top Award

■ BY STEVE MCCLURE

TOKYO—Pop/rock band Glady, whose greatest-hits album "Review" recently became Japan's all-time top-selling album at 4.7 million



DION

copies (Billboard, Feb. 14), was named artist of the year at the Recording Industry of Japan (RIAJ) 12th annual Gold Disc Awards ceremony, held March 4 here.

International artist of the year was Celine Dion, whose album "Let's Talk About Love" has sold 850,000 copies,

including imports, in Japan on Epic/Sony (now known as Epic Records).

For the first time, the RIAJ's artist of the year awards were based on a poll of members of the music industry and the media. As in past years, all other Gold Disc awards were sales-based (for the period between Jan. 21, 1997, and Jan. 20, 1998), with returns factored into the results.

In the best new domestic artist category, the winners were Mito Komatsu (Amemura O-Town Records), Takashi Sorimachi (Mercury Music Entertainment), Da Pump (Aves), Ryoko Hirose (Warner Music), and Takako Matsu (BMG Japan). In this and other categories, the RIAJ presented Gold Disc awards to several acts or albums instead of just one, as in the past.

The best new international artist was Hanson (Mercury Music Entertainment), whose album "Middle of Nowhere" (simple life) (Mercury) in Japan has sold 500,000 units here.

Elton John's "Candle In The Wind 1997" (Mercury Music Entertainment) won the best song of the year (foreign or domestic) accolade. It has sold nearly 800,000 copies in Japan.

The 11 domestic albums named winners in the best rock album of the year category included Nanae Aikawa's "paradox" (Cutting Edge/Aves), Ryuichi Kawamura's "Love" (Victor Entertainment), Mr. Children's "Boler" (Toy's Factory), and Judy & Mary's "The Power Source" (Epic/Sony). Foreign album of the year was Aerosmith's "Nine Lives" (Sony Records).

In the best pop album of the year category, awards went to 13 albums, including Nanae Amuro's "Concentration 20" (Aves Trax), Miki Imai's "2nd" (For Life Records), Tomomi Kakei's "storytelling" (Grunnk Pioneer LDC), and globe's "Faces Places" (Aves).

Best international pop albums were Dion's "Let's Talk About Love" (Epic/Sony) and Mariah Carey's "Butterfly" (Sony Records).

The best domestic music video of the year award went to Glady's "Hit The World" (Aves). Released '97 at Yoyogi-daichitanki.com (JY), while the international video award went to Michael Jackson's "History On Film Volume 1" (Sony Music Entertainment Japan).

The ceremony was broadcast on the NHK satellite TV channel the same evening as the show.

DOMINIC PRIDE

Echo Awards Provide Boost To German Retail, Industry

Winners, Non-Winners Benefit From Program

HAMBURG—Sales of acts who appeared at the Echo Awards (Billboard, March 14) are beginning to see gains at retail.

The show, which took place March 5 and was aired nationally on the ARD channel March 6, registered an increase in viewers, according to the broadcaster. This year, a total of 4.6 million viewers tuned in for the two-hour show, according to the channel, an increase from last year's 4.3 million.

For the first time, the program was also shown in Switzerland on the country's German-language DRB station.

Echo, now in its seventh year, does not produce an immediate sales gain, say industry observers here, yet is a useful event in generating store traffic throughout the period between the nominations and the show.

In Hamburg, where the award show took place, local media, such as the Hamburger Abendblatt newspaper, took part in publicizing Echo. WOM's Hamburg store has noted a favorable response to the Echo Awards. "There has been extremely strong demand for All Saints, who sang 'Never Ever,' although they did not win any award," says purchaser Norbert Dethloff. He adds that sales of Peter Dinklage and Sabrina Setlur have also picked up. Andreas Ewald, purchaser at Hertie in Berlin, and Konrad Reiter, a purchaser at Media Markt in Munich,

(Continued on page 60)

First Business Awards Honor Local Industry

HAMBURG—The limelight of the Echo Awards also fell on the industry this year, as three "trade Echos" were given out in a separate ceremony.

Motor Music's Petra Husemann won the award for marketing campaign of the year for her work with the rock band Rammstein. In addition to its domestic success, the band is building an audience in the U.S., where it has sold more than 40,000 copies of its album "Schnuck."

The award is a vindication of the work of Polygram-owned Motor, which works with indie and alternative rock fields and has worked to put such genres firmly in the mainstream since its creation out of Poly-

der Germany's progressive department in 1993. "It's an honor for me," says Husemann. "But it's also an honor for the artists who bring new ideas into the business."

Use Imhof of retailer Die Rille was awarded the dealer prize. Claus-Dieter Grabner of the Bravo magazine publishing group was named media man of the year. Grabner is responsible for the various Bravo print titles, the Bravo TV cable station, and the "Bravo Hits" compilation series, which has sold more than 25 million copies in Germany.

The marketing prize was chosen by dealers; the retailer prize was chosen by labels; and the media prize was chosen by the Phon. Academy jury. They were presented at a trade gathering earlier on the day of the Echo Awards, March 5, hosted by academy chairman Gerd Gehardt.

DOMINIC PRIDE

Dutch Labels Push Local Music With A&R Divisions

■ BY ROBERT TILLI

HILVERSUM, the Netherlands—The unprecedented success of Dutch music in its domestic market is prompting a number of labels to set up local A&R departments.

Dutch repertoire now accounts for a record 29% of the market here (Billboard, Nov. 15, 1997). Independents Zomba/Rough Trade and Play It Again Sam (PIAS) are now tapping into the A&R craze.

Zomba/Rough Trade has lured veteran A&R manager Raul van Duikenaar away from CNR Music. "It's a top transfer like in soccer, something like Chelsea

Football Club buying Dennis Bergkamp from Arsenal," says Zomba/Rough Trade managing director Benelux VP Europe Bert Meyer.

"Our club is ready to explore domestic repertoire," he adds. "We have courted Van Duikenaar before, but to no avail. But now is the time to do it. The emphasis has been on Dutch-language repertoire, but English-language crossover product will be developed as well."

Meyer stresses that in-house expertise with local product was the only thing Zomba/Rough Trade has been lacking over the years. From its Dutch office discoveries in recent years, Swedish act Rednex and U.K. girl vocal group Solid Harmony were signed to Jive,

(Continued on page 60)

Thailand Industry Regroups After Crisis

Some Labels Use Downturn As Opportunity To Expand

In the third and final part of our series, Billboard concludes its in-depth analysis of the practical effects of the Asian economic crisis on the music industry. This week, we go back to where it all started—Thailand.

■ BY JOHN CLEWLEY

BANGKOK, Thailand—After a decade of double-digit growth, the Thai music scene is crawling back to the ground lately. But while the government "flooded" the Thai baht, The currency slide that followed was a harbinger of the Asian currency crisis, a crisis that is still being played out (Billboard, Feb. 7).

The decline in the value of the baht—between 40% and 50%—has affected all sectors of the economy, but the media and entertainment industries have been hit particularly hard. Newspapers and magazines have closed, and those that remain open are offering huge discounts to advertisers; the same process can be seen in radio and TV. Tours by international artists have dropped to a trickle. Meanwhile, some nightclubs and clubs across Bangkok have closed, and resident musicians are having to swallow 50% cuts in wages.

Estimates for the decline in sales of recorded music due to economic woes vary, but most analysts say they're slumped 20% to 30% when compared with the previous year. The International Federation of Phonographic Industry (IFPI) estimates a loss of legitimate sales of 10% and CDs at 50 million in '97, a drop of just 3 million units from 1996, but when factoring in years of steady growth, sometimes as high as 20%, then the figure is one of concern for music executives.

The crisis has happened during a time when the music industry is in the midst of change. From the late '80s, many new companies have entered the market, encouraged by the possibility of huge profits from the development of the local music industry. There are more than 100 labels currently, led by market leader Grammy which holds 45% of the market, along with major players RS Promotion and Ongka. But their position is being challenged by fast-rising indie labels like Bakery Music which has garnered 5% market share in just four years.

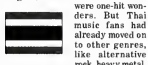
Nevertheless, some small indie labels are struggling to cope with the new situation. "Many small labels are closing their walls," says Kana Kana Sukooli Clapp, managing director of Bakery, "because they weren't in the business for the right reasons. Just because they were purely for profit isn't the right way."

Clapp says Bakery has been successful because it is prepared to "discover the artist so that the second and third albums sell as well as the first."

Almost singlehandedly, Bakery broke alternative music in Thailand with the success of rock group Modern Dog. "We took four ugly guys from a local university and let them develop their ideas. It's a different approach," says Clapp.

The bigger artists are not immune

either. Even before the crisis, companies that hadn't moved with the times struggled. Last February, Kita Entertainment Co. closed its Bangkok operation, went bust after losing 100 million baht (\$2 million) due to poor album sales. Kita made its name from turning movie stars into singers; most albums of this kind



were one-hit wonders. But Thai

musicians had already moved on to other genres, like alternative rock, heavy metal,

and dance music.

Savvy companies, like the vertically integrated Grammy, saw that the market for music was becoming increasingly segregated. In 1996, the company reorganized its music production into five major music categories. Each company was assigned a label and new music independent of Grammy assistant VP Ian McLean acknowledges that these companies had run rather like indie labels. "We had become so big, with such a wide

range of music, that we had to introduce new labels and, a first for Thailand, segmented marketing," says McLean. He claims that the company has shrunk by only 12%–15% and that the reorganized Grammy is in a position to survive. "We are bullish about the future, and we believe we can get back to 1996 levels."

McLean does admit that cost-cutting has had to be introduced to the

NEWS ANALYSIS

companies' operations—some of Grammy's unprofitable retail outlets will be closed; there were no salary increases for 1997; and some company perks have been curtailed. Bakery's Clapp agrees, "We can be positive about the recession by focusing on costs and productivity."

Despite the downturn, both companies plan to expand by going international.

Bakery has set up a joint venture with the Tigerstar label, a new combo

(Continued on page 60)

San Remo Lags In Sales

Show Fails To Boost Local Acts At Retail

■ BY MARK DEZZANI

SAN REMO, Italy—For the second consecutive year, the effect on sales of the annual San Remo Song Festival, one of Europe's most renowned for domestic industry and local artists, is being questioned. Despite a TV audience of more than 12 million for each night of the event, held Feb. 24, and despite more than 15 million tuning into public TV network RAIRadio for the final evening, only the international guests seemed to have benefited from the event.

Madonna (who replaced Celine Dion at No. 1), Backstreet Boys, Aqua, Michael Bolton, and Robbie Robertson all improved their chart positions according to the FIMI/Nielson album chart covering the period Feb. 26–March 4, the first complete week in which all songs at the festival had been aired and released to retail.

Reflecting the views of many retailers contacted by Billboard, Pietro Falco, director of music at Ricordi Mediaset's Milan megastore, rates sales resulting from this year's festival as "below average to poor." Falco comments, "The top sellers are Antonella Barraco and just two new acts, Annalisa Minetti and Lisa, in that order." "The main problem is that this year most labels reissued previously released albums with just the new San Remo track added, whereas, normally, new albums are released from artists appearing at the festival to coincide with the event. Therefore, people are mainly looking for the singles, and not the largest stores stock them. The two compilations [from the show] are, however, selling reasonably well, with the WEA double-CD selling at \$29.95."

That two-CD set, "Super Sanremo '97," featuring most of the songs from the festival, was released at a reduced price, but that has not helped its average retail price of approximately

44,000 lire (\$25), while Universal released a single-CD compilation, "San Remo '97," featuring a selection of San Remo tracks for a recommended retail price of 16,900 lire (\$9.60), the same as the previous year's release. On FIMI/Nielson's industry-recognized chart for the week of Feb. 26, "Super Sanremo '97" entered at No. 1 on the compilation album listing, and "Sanremo '97" entered at No. 4.

Sony Music Italy's Minetti was the star of the show domestically, winning both the newcomers' section and the established acts' section. On the other top places in the event, with Ruggiero (Universal) and Lisa (PPM/BMG) took second and third, respectively. After a year beset by FIMI/Nielson charts, Ruggiero is the highest San Remo winner entering the chart with her album "Registration Moderne" debuting at No. 16. Avion Travel's album "Vivo Di Canzoni" (Sugar/Universal) entered at No. 20. Avion Travel, despite failing to gain a placing in the top five winners at San Remo (as decided by a democratically representative public jury), picked up three prizes awarded by the so-called "Quality Jury" made up of industry professionals and a year best awarded by British composer Michael Nyman.

The 48th annual festival of Italian songs taken over not just the picturesque town of San Remo, Nislen swamped by media for the week, but also the attention and conversation of the majority of Italians, and in the past has been a platform for the festival to launch a new star. Erno Ramazzotti, Laura Pausini, Zucchero, and Andrea Bocelli have all gone onto global fame after gaining initial recognition by winning at San Remo.

For the first time this year, the top three from the newcomers' section (visited Feb. 27) went on to compete in the finale with established stars on the evening of Feb. 28.

newsline...

U.K. CULTURE SECRETARY Chris Smith has pledged more support for specialist music genres and young musicians. Speaking at the recent MusicLiance '98 conference in London, he said that to qualify for funding, music had to meet four criteria: access, innovation, excellence, and education. "It seems to me that there are many art forms in jazz, folk, and ethnic music which meet these criteria as much as the most classical music does," said Smith. Currently, classical and opera account for approximately 90% of U.K. government subsidies for music. Smith also revealed government plans to use money from the National Lottery to support young artists through its "talent bank"—the 260 million pound (\$330 million) National Endowment for Science, Technology and the Arts, which should be ready to make its first grants in the fall. In addition, Smith said that National Lottery cash will be used to guarantee every school pupil the opportunity to learn a musical instrument.

NIGEL HUNTER

AMERICAN DANCER Alan Reed is suing Japanese star Seiko Matsuda for 48 million yen (\$374,400) in damages for alleged sexual harassment. A suit, filed March 9 with the Tokyo District Court, claims that Matsuda repeatedly pressured Reed—a dancer in the singer's stage show—to have sex with her. Reed is seeking 20 million yen for stress-induced ailments, including ezecms and loss of sleep, and 28 million yen for songwriting royalties allegedly not paid by Fantic, Matsuda's management agency. A Fantic spokesman says the company is studying Reed's claim.

STEVE McCLURE

A PARIS TRIBUNAL has given Xavier Pelgrims de Bigard, former director of French CD manufacturer Dureco, a six-month suspended jail sentence and fined him 80,000 French francs (\$13,000) for piracy offenses. He was also ordered to pay a total of 350,000 francs (\$57,000) in damages to BMG, EMI, and Sony. The tribunal also fined distributors Wolf (Paris Music/Prim Distribution), Knissgraf (HLL), and Ougergouz (Domo Technica/WTMC) 60,000–80,000 francs (\$9,800–\$13,000 each) for related offenses. Pelgrims de Bigard was arrested in 1994 at MIDEEM following a raid on Dureco's premises. French rights body SCPI, which initiated the investigation, says that the outcome clearly establishes the culpability of the manufacturer in such cases.

MARK SOLOMONS

SOUTH KOREAN balladeer Shin Seung-Hun has become the first pop artist from the country to have six consecutive million-selling studio albums. His latest, "Shin Seung-Hun V.P. (Line Records)," shipped just over 1 million units before its Feb. 17 release. The feat is especially impressive given that music sales in South Korea have dropped by up to 50% in recent years. Shin has sold more than 10 million albums in the last seven years.

CHO HYUN-JIN

WARNER MUSIC INTERNATIONAL has inked a long-term licensing deal for the Russian Federation and Commonwealth of Independent States—including Ukraine, Belarus, and Kazakhstan—with the Russia-based Soyuz Group. The first releases under the agreement will be Madonna's "Ray of Light" and Eric Clapton's "Pilgrimage." Soyuz, which has

record label, distribution, retail, publishing, photographic, multimedia, and video interests, maintains offices in Germany, Sweden, and the U.K.

ALAN PARSONS will depart his post as VP of EMI Studios Group at the end of March. He will continue as a creative consultant and associate producer for the group, which includes the Abbey Road, Town House, and Olympic Studios, Parsons, best-known for his band the Alan Parsons Project and his engineering and production work with Pink Floyd, Paul McCartney, and Steve Harley, among others, took over the VP post from Martin Burt last July. He plans to concentrate on his own recording career and start work on a new album in the summer. "Alan's not been in an executive role before—it was an experiment," says an Abbey Road spokesman. Existing management will run the studios until a replacement is found.

MARK SOLOMONS

U.S. HARD ROCK LABELS Mayhem and Fierce have opened a U.K. office to serve as a European base. Forthcoming releases in April and May include albums from Testament, Crowbar, Manowar, and Bruce Kallick and John Corabi's band Union.

Bringing Newfoundland's Traditions To Life

Amber's Anita Best Revives Province's Historical Music

BY LARRY LEBLANC

TORONTO—A self-described "preacher for Newfoundland traditional songs," folklorist/archivist/singer Anita Best has been collecting songs and stories from Newfoundlanders since 1973. "Crosshanded," an in-cassella tribute to traditional Newfoundland singers, is her first solo album.

Released in July 1997 by Amber Music in Toronto, *Newfoundland*, "Crosshanded" is only available regionally. The album has sold 1,500 units to date, says Best.

She has been prominently featured on seven other albums since 1975.

She was half of a duo with singer Pamela Morgan, was part of the band Brindisi Hope, and has appeared on five compilations.

Best is also a partner in the 7-year-old label Amber Music along with Morgan, who produced "Crosshanded," and Morgan's husband, Andre Wall. Amber's 10-album catalog contains the entire recorded works of Morgan and her former band, Figgy Duff, which dominated Newfoundland music throughout the 1970s and 1980s.

The 49-year-old, powerfully voiced Best performs regularly in Newfoundland with either Morgan or guitarist Sandy Morris. Throughout the province, she also gives lectures and concerts of Newfoundland traditional songs and folk tales. At the November awards ceremony of the Music Industry Assn. of Newfoundland & Labrador, she was named both female artist of the year and roots/traditional artist of the year.

MUSIC COLLECTORS

"Anita is to Newfoundland what Mary Black is to Ireland," says Tony Ploughman, assistant manager of the record store Fred's in the provincial capital of St. John's. "She has more knowledge of Newfoundland folk songs than anyone on the island. The people buying her album are mostly collectors of Newfoundland and Celtic musics."

Largely because of its geographic isolation, thrust away from Canada into the Atlantic Ocean, Newfoundland has always remained apart from the economic, political, and cultural systems of North America. Neither Canadian nor thoroughly British in outlook, islanders like Best think of themselves as Newfoundlanders first (and, some would argue, last) and Canadians second. "My spiritual attachment is to this island," she says. "Performing traditional Newfoundland songs is what I am. It's who I am."

In 1948, a year before Newfoundland joined Canada, Best was born to Elsie and George Best in Miramichi, a fishing community of 100 families on Miramichi Island in the middle of Pictou Bay on Newfoundland's south coast. There, two centuries earlier, French refugees had to flee westward from the conquering English.

The first British colony of Newfoundland became the 10th Canadian province March 31, 1949. At the time, only 82.4% of the populace supported union with Canada. As part of the last generation of Newfoundlanders born

outside of the Canadian Confederation, Best recalls the issue, which is still heatedly debated today.

"When I was [being born] at home, and my mother was having pain, the midwife, Kate Wilson, an ardent Confederalist, and my grandmother, an ardent Newfoundland nationalist, got into this big racket about whether Newfoundland should have a responsible government or should join Canada or the United States."

One of the songs John taught Best, "Lord Bateman," is featured on "Crosshanded." Says Best, "Kate was a lifelong family friend. I called my daughter Kate after her."

CULTURAL PASSION

Best's intense passion for Newfoundland culture was largely shaped by one significant event: the province's resettlement program of the 1960s, which wiped out Miramichi as well as dozens of other communities on nearby islands.

The aggressive industrial development program of Newfoundland Premier Joey Smallwood was intended to provide enough employment to take up the slack left by the uncertainty of the fishing industry. The program shifted people from the province's rural communities to its large towns and cities. But the new primary industries there failed to generate enough jobs.

Best's family moved from Miramichi to St. John's when she was 12. Her father took work as a janitor with the department of public works while her mother started a boarding house to support the family of four children. (Anita is the eldest; she has three brothers.)

"Resettlement turned me into a cultural evangelist," Best says. "People began moving in 1964, and by 1968 everybody had moved [to the cities].

Once people moved, the sense of community was lost. All of the garden parties and occasions where [Newfoundland small-town] culture had been expressed disappeared. My father became a very bitter person, because he went from being a community leader to being a janitor."

Best attended Memorial University in St. John's, where she received a bachelor of arts degree in 1969 and a bachelor of education degree in 1971. For much of her adult life, however, Best has lived in small Newfoundland communities. At 21, she became principal of a two-room school in Red Harbour on the Burin Peninsula. She studied grades throughout the region, marrying in 1971 and giving birth to a daughter two years later.

In 1974, inspired by the work of several other folklorists, Best began collecting songs on tape and learning them for performances. While Best would perform with friends at parties, it was poet/musicians Neil Murray and Neil Dinn who coaxed her to perform publicly in 1974 in the newly formed Figgy Duff. Best decided to leave the group after several months to resume teaching and was replaced by Morgan.

After she and her husband divorced in 1982, Best moved to Grand Bank on the Burin Peninsula to teach. She left Grand Bank in 1987 and eventually left full-time teaching.

The songs on "Crosshanded" are an assortment of traditional songs—story songs, love songs, and humorous songs—that she collected from various sources.

"I wanted a representation because there might not be another a cappella album [of traditional Newfoundland songs]," says Best. "I thought, 'If anything happens to me, that's all.' Nobody knows these songs anymore."

The Richly Eclectic Roots Of Newfoundland's Sound

TORONTO—Newfoundland's folk music incorporates the rich cultural heritage of the British Isles into a style that at once firmly local and broadly eclectic, reflecting both the extensive travels of its fishermen and the isolation of its ports.

Folklorist/archivist/singer Anita Best says that, despite popular belief, Newfoundland folk music differs significantly from Celtic music. "It has Celtic elements, but it also has English and Appalachian elements," she says. "We have this singing tradition here, but there's not a strong instrumental tradition [in the music]."

Traditional Newfoundland songs are derived from old English and Scottish popular ballads, British music hall songs, country music, and the Irish folk movement of the 1940s. Singing traditionally happened at informal parties held in outpost kitchens or fish stores, typically involving solo performances by one or several singers. Music would also be performed at workplaces such as fishing ships or lumber camps.

"That kind of entertainment was not consumer entertainment," says Best. "It was an expression of the feel-

ing of the moment."

Newfoundland's traditional songs were first preserved by such folklorists as Elizabeth Bristol-Groves and Maud Karpales in the 1920s and by Margaret Sargeant, Kenneth Peacock, Gerald Doyle, and Edith Forster in the 1950s. Additionally, there have been two significant folkloric recordings: "Songs And Ballads Of Newfoundland" (Follows Records, 1956) and "Songs From The Newfoundland Parishes" (Pigeon Inlet Productions, 1984).

Examples of traditional Newfoundland songs were found in commercial recordings by Newfoundlanders Dick Nolan and Harry Hulse in the '60s and Figgy Duff and the Wonderful Grand Band in the '70s and '80s. In the '90s, the tradition is being kept alive by Great Big Sea, Rawlin's Cross, the Plunkerton Band, and the Panters.

"It delights me when Newfoundlanders [acts] like Great Big Sea and the Panters take our folk tunes and create their own forms," says Best. "I think that young people are recognizing [traditional Newfoundland music]."

LARRY LEBLANC

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Japan Nite Headliner

WORLD

JAPAN		GERMANY		U.K.		FRANCE	
[Chart Publications Inc.] 03/15/96		[Musik Control] 03/15/96		[Chart Track] 03/09/96		[SNEP/Off-Tune-Line] 03/07/96	
THIS LAST	WEEK	THIS LAST	WEEK	THIS LAST	WEEK	THIS LAST	WEEK
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19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20
CANADA		NETHERLANDS		AUSTRALIA		ITALY	
[SoundScan] 03/21/96		[Stichting Mega Top 100] 03/14/96		[ARIA] 03/08/96		[Musica & Dischi/FIMI] 03/05/96	
THIS LAST	WEEK	THIS LAST	WEEK	THIS LAST	WEEK	THIS LAST	WEEK
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
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10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20

HITS OF THE WORLD. CONTINUED

EUROCHART		MUSIC		SPAIN	
03/14/98				(AP/VEVE) NRI 03/04/98	
THIS LAST	WEEK	SINGLES		THIS LAST	WEEK
1	2	1	MY HEART WILL GO ON CELINE DION (FRODOLOM)	1	1
2	1	2	FROZEN MADONNA (MUSIC)	2	3
3	4	3	TOGETHER AGAIN JANET JACKSON (VIRGIN)	3	2
4	3	4	TORN NATALE INBROGLIA (RCA)	4	NEW
5	5	5	IT'S LIKE THAT RUN-DM.C.V.S. JASON NEVINS (PROFILE)	5	NEW
6	7	6	NEVER EVER ALL SAINTS (IONA)	6	10
7	8	7	BLANC WIST SAINT GUEROUX (COLUMBIA)	7	5
8	11	8	COSI DELLA VITA EROS RAMAZZOTTI & TINA TURNER (S&W)	8	3
9	9	9	ALL I HAVE TO GIVE BACKSTREET BOYS (JIVE)	9	7
10	15	10	GETTY JIGGY WIT IT WILL SMITH (COLUMBIA)	10	9
		ALBUMS			
1	1	1	SONNTRACHT TITANIC (SONY CLASSICAL)	1	NEW
2	2	2	MADONNA RAY OF LIGHT (MCA/REPRISE)	2	1
3	3	3	CELINE DION LET'S TALK ABOUT LOVE (FRODOLOM)	3	2
4	4	4	AQUA AQUARIUM (UNIVERSAL)	4	5
5	5	5	THE UNDISCOVERED LEFT OF THE MIDDLE (RCA)	5	NEW
6	6	6	THE VEINER URBAN HUNTERS (MCA/REPRISE)	6	7
7	7	7	ALL SAINTS (IONA)	7	2
8	8	8	JANET JACKSON THE VELVET ROPE (VIRGIN)	8	5
9	9	9	ERA ERA (MCA)	9	10

MALAYSIA (RIM) 03/04/98

THIS LAST	WEEK	SINGLES	
1	3	1	VARIOUS ARTISTS MAX 3 (WARNER MUSIC)
2	1	2	SONNTRACHT TITANIC (SONY CLASSICAL)
3	2	3	CELINE DION LET'S TALK ABOUT LOVE (SONY MUSIC)
4	2	4	ZIANA ZAIN BEST OF ZIANA ZAIN (EMI)
5	7	5	AMIR SATU (JIVE)
6	8	6	BYU NURNALINA ONDARI (SONY ENTERTAINMENT)
7	NEW	7	MADONNA RAY OF LIGHT (MCA)
8	NEW	8	SPICE GIRLS SPICED UP (EMI)
9	NEW	9	BACKSTREET BOYS BACKSTREET'S BACK (JIVE)
10	NEW	10	VARIOUS ARTISTS REMIXES VOL. 2 (MCA)

SWEDEN (GLF) 03/05/98

THIS LAST	WEEK	SINGLES	
1	1	1	MY HEART WILL GO ON CELINE DION (COLUMBIA)
2	2	2	IT'S LIKE THAT RUN-DM.C.V.S. JASON NEVINS (PROFILE)
3	3	3	FROZEN MADONNA (MUSIC)
4	5	4	NEVER EVER ALL SAINTS (IONA)
5	4	5	TORN NATALE INBROGLIA (RCA)
6	6	6	ALL I HAVE TO GIVE BACKSTREET BOYS (JIVE)
7	NEW	7	NORRBY'S WIFE ANKUR (JIVE)
8	NEW	8	TRUTHLY MIGHT DEEPLY SAVAGE GARAGE (COLUMBIA)
9	NEW	9	TOGETHER FOREVER (THE OTHER PET (SONY))
10	5	10	TOGETHER AGAIN JANET JACKSON (VIRGIN)
		ALBUMS	
1	1	1	SONNTRACHT TITANIC (SONY CLASSICAL)
2	2	2	MADONNA RAY OF LIGHT (MCA/REPRISE)
3	3	3	EAGLE EYE CHERRY DISPERSED (CAPITOL)
4	4	4	ERIC GARDI GREATEST HITS (SONY ENTERTAINMENT)
5	NEW	5	REKICKA TONSTRUP TREMBLE MY HEART (EMI)
6	6	6	BILL WILLIAMS RIVERDANCE (UNIVERSAL)
7	7	7	KENT SOLA (RCA)
8	NEW	8	PETER JABAR PERSONALIA VAI (COLUMBIA)
9	9	9	AQUA AQUARIUM (UNIVERSAL)
10	5	10	CORNETT VIKERMAN GILKINSON FRANK MASTER (CEES MENDHAMER METRONOMICS)

NORWAY (Norskene Gang Norway) 03/10/98

THIS LAST	WEEK	SINGLES	
1	2	1	MY HEART WILL GO ON CELINE DION (COLUMBIA)
2	1	2	IT'S LIKE THAT RUN-DM.C.V.S. JASON NEVINS (PROFILE)
3	3	3	FROZEN MADONNA (MUSIC)
4	6	4	COSI DELLA VITA EROS RAMAZZOTTI & TINA TURNER (S&W)
5	NEW	5	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX
6	NEW	6	NORRBY'S WIFE ANKUR (JIVE)
7	NEW	7	BURNIN' CUB (SONY)
8	NEW	8	GETTY JIGGY WIT IT WILL SMITH (COLUMBIA)
9	NEW	9	SAVE TONSTRUP (EAGLE EYE CHERRY)
10	NEW	10	THE UNDISCOVERED LEFT OF THE MIDDLE (RCA)
		ALBUMS	
1	1	1	EROS RAMAZZOTTI EROS (EMI)
2	2	2	MADONNA RAY OF LIGHT (MCA)
3	3	3	SONNTRACHT TITANIC (SONY CLASSICAL)
4	4	4	ERA ERA (MCA)
5	5	5	BEH CARATO (SONY)
6	6	6	SAVAGE GARAGE SAVAGE GARAGE (COLUMBIA)
7	NEW	7	MOTIFORISER TRUST US (SONY)
8	NEW	8	WAMP FLIA (P. WEGNER)
9	NEW	9	CELINE DION LET'S TALK ABOUT LOVE (SONY)
10	8	10	MARRON CARTER MARRON CARTER (COLUMBIA)

PORTUGAL (PortugalNPP) 03/10/98

THIS LAST	WEEK	SINGLES	
1	1	1	SONNTRACHT TITANIC (SONY CLASSICAL)
2	2	2	FROZEN MADONNA (MUSIC)
3	3	3	CELINE DION LET'S TALK ABOUT LOVE (SONY)
4	4	4	ERICKO ELO SOLI ADELE (POLYGRAM)
5	5	5	REXHA SANG GREATEST HITS (MCA)
6	6	6	MADONNA RAY OF LIGHT (MCA)
7	7	7	AQUA MORENO GRANDES EROS RAMAZZOTTI & TINA TURNER (S&W)
8	8	8	NATALE INBROGLIA LEFT OF THE MIDDLE (RCA)
9	9	9	DANIELA MERCURY FEUDOM (SONY)
10	NEW	10	ANITA BOCCELLI ROMANZA (POLYGRAM)

DENMARK (EPHillem Marketing Research) 03/05/98

THIS LAST	WEEK	SINGLES	
1	1	1	IT'S LIKE THAT RUN-DM.C.V.S. JASON NEVINS (PROFILE)
2	2	2	TORN NATALE INBROGLIA (RCA)
3	3	3	NEVER EVER ALL SAINTS (IONA)
4	4	4	SHORT DE LOOPER (UNIVERSAL)
5	5	5	THIS IS HOW WE PARTY (S&W)
6	6	6	PRINCE AND THE NEW POWER GENERATION (WARRNER)
7	7	7	FROZEN MADONNA (MUSIC)
8	8	8	FORGIVENESS (SONY)
9	9	9	NORRBY'S WIFE ANKUR (JIVE)
10	10	10	TOGETHER AGAIN JANET JACKSON (VIRGIN)
		ALBUMS	
1	1	1	SONNTRACHT TITANIC (SONY CLASSICAL)
2	2	2	TORN NATALE INBROGLIA (RCA)
3	3	3	LARS LUKHOF BAND (SONY)
4	4	4	MADONNA RAY OF LIGHT (MCA)
5	5	5	ERA ERA (MCA)
6	6	6	CELINE DION LET'S TALK ABOUT LOVE (SONY)
7	7	7	VARIOUS ARTISTS DIANA PRINCESS OF WALES (TRIBUTE)
8	8	8	JANET JACKSON THE VELVET ROPE (VIRGIN)
9	9	9	ALL SAINTS (IONA)
10	NEW	10	EVER PRESLEY ALWAYS ON MY MIND (SONY)

FINLAND (RachmatNPP) 03/05/98

THIS LAST	WEEK	SINGLES	
1	1	1	THE UNDISCOVERED LEFT OF THE MIDDLE (RCA)
2	2	2	FROZEN MADONNA (MUSIC)
3	3	3	IT'S LIKE THAT RUN-DM.C.V.S. JASON NEVINS (PROFILE)
4	4	4	MY HEART WILL GO ON CELINE DION (COLUMBIA)
5	5	5	NEILA MAHAFAGOTTA NEILA MAHAFAGOTTA (SONY)
6	6	6	POP MAHAFAGOTTA NEILA MAHAFAGOTTA (SONY)
7	7	7	SHADOW RISE LOW (SONY)
8	8	8	PERKILANEN LISA (SONY)
9	9	9	RENEGADE MASTER (SONY)
10	10	10	ALL I HAVE TO GIVE BACKSTREET BOYS (JIVE)
		ALBUMS	
1	1	1	MADONNA RAY OF LIGHT (MCA)
2	2	2	SONNTRACHT TITANIC (SONY CLASSICAL)
3	3	3	CELINE DION LET'S TALK ABOUT LOVE (SONY)
4	4	4	CHRIS REA BLUE CAFFE (MCA)
5	5	5	ERA ERA (MCA)
6	6	6	APLANETA SINGELT (SONY)
7	7	7	KIRSTINA BIA SIKKETT (SONY)
8	8	8	AQUA AQUARIUM (UNIVERSAL)
9	9	9	UNIVERSAL 1 (SONY)
10	10	10	DOWN LOW IT AINT OVER (SONY)

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

AUSTRALIA: The title of multi-platinum country singer Lee Kernaghan's new ABC/EMI album, "Hat Town," comes from the Australian habit of passing a hat around to help a mate in trouble. Now Kernaghan wants to tour remote settlements that are economically struggling. His Pass the Hat Around Australia tour takes place in the first two weeks of June. Traveling through the bush in a light plane with a scaled-down four-piece band, Kernaghan is doing shows that will be supported by sponsorship, with every cent made at a concert handed over to each town's mayor. "These settlements have supported me so much that it's time I do something in return," he says. One of the new tracks, "Goodwindi Moon," features his good friend Trisha Yearwood.

CHRISTIE KLEIZER

NORWAY: Janis Joplin and the Doors are once again gracing Norway's album chart. Sony Music released a double-CD set, "The Very Best Of Janis," Jan. 5, and so far it has sold 42,000 units. "She has a following among both students and those who used to listen to her in the '70s," says Sony Music special marketing manager Arild Kjernal. The Joplin CD was compiled by Sony Music Spain and has also been released in Germany. Since its original release in 1985, the Doors' double-CD set "Greatest Hits" had sold about 10,000 units, plus an additional 20,000 units after Warner Music Norway's TV campaign started Jan. 19. It charted at No. 7 and went gold (25,000 units sold). Both Doors and Joplin products were extensively advertised on TV. "We didn't know that the Janis Joplin release when we planned this campaign. It's obviously a matter of a right product at the right price," notes Warner Music sales manager Terje Dorati.

KAL LOFTUS

ITALY: Italian majors battled last year to sign up Neopaltan dub-trance outfit Almagest. The victor, RCA/BMG Records, put out the band's third album, "Lingo," in January and has seen it go gold (50,000 copies sold) here. The band previously worked with members of Massive Attack, and "Lingo" was produced by Sandy Hoover and David White, two members of another U.K. act, Transglobal Underground. In addition to Almagest's dub and trance vibes, combined with traditional Arabic-infused Neopaltan chants, the album has Bill Lawwell playing bass on four tracks. The second single from the album, "Black Athens," inspired by Martin Bernal's book of the same name on cross-cultural contamination, exemplifies Almagest's own cultural mix, which has been labeled "contamination" music in Italy. The single with English lyrics is now being used by BMG to promote the band internationally. "We expect a healthy cult following in the U.K. and Europe," says BMG Records Italy managing director Adrian Berwick.

MARK DREZANT

SINGAPORE: It's ironic that avant-jazz band Heritage's new album, "The Realm Of Fantasy," is its most accessible album to date: It's an independent, self-released limited-edition set of 1,000 copies. The album is jazzy, bluesy and ethnic, with no major hits. "We've been more interested in recording the songs and seeing how they sounded. It's very difficult to play a lot of original songs in club gigs. So this is a way of doing all our own material. If you can't do much in a club, you do it on record." The group began as a jazz blues-rock band, and its sound has evolved toward jazz and world beat. In the '80s, it became one of the only bands on the Singapore club circuit to refuse to play cover versions.

PHILIP CHEAH

CZECH REPUBLIC: Ozzy Osbourne pledged to kick off the European leg of his Oz fest tour in Prague when he was here last October shooting a video and doing promotion. The halt seems to have worked. Sony Czech Republic says fans have snapped up 28,000 copies of Osbourne's latest release, "The Ozman Cometh," making this his No. 1 European territory for that title.

MICHAEL LEGGE

THAILAND: This country's reigning pop superstar, 17-year-old Amita Tana Young, was chosen in the March 6 edition of Aislawee as one of 25 Asian trendsetters who are all "exceptional people shaping the way we think, feel, and live." She debuted at age 11, won the Nissan Music Awards Thailand Singing Contest in 1992, has racked up sales of more than 8 million albums, won most of Thailand's music awards, and was the only female nominated for the Billboard Music Awards in 1996. Young's face is ever-present as a promoter of products ranging from Colgate toothpaste to Casio watches. Her latest album, "Amazing Tana," was released to coincide with a government-sponsored tourism campaign. The singer has plans to release her first English-language album in 1999, for which talk are already under way with U.S. record companies.

JOHN CLEWLEY

SEBIA: Belgrade's eclectic act Darkwood Dub has been commissioned by theater company Bizarro to make the music for the local production of Irvine Welsh's book "Trainspotting," which was recently made into a successful film. This music has now appeared as the band's third album, released by the music arm of Radio B92. The release gave the band an opportunity to include remixes of its songs in such styles as drum'n'bass, post-rock, and reggae.

STACE ALEXANDER

NARM'98

Guide To A Balanced Recovery

The Billboard Supersection



Retail's Return To Health: A Casebook

Specialist Stores Scratch Niches

Responding To Regional Markets

NARM Convention Schedule



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NARM '98

EXPANDED MERCHANTS & MARKETING SUPERSECTION

Return to Health: A Recovery Casebook

After nearly expiring from self- and label-inflicted wounds, retail learns to put the gun down and get back to business. Have the the hard lessons helped?

BY ED CHRISTMAN

NEW YORK—If one were to compute the stock-market capitalizations of the four publicly traded music chains on the dates of Dec. 31, 1993, and Feb. 3, 1996, it would reveal that the combined amount was exactly the same—\$671 million—on both days, suggesting a tranquil, stable industry. In between those two dates, however, on Dec. 31, 1996, the total value for those chains was \$126.7 million, and the wide swings



TRANS WORLD'S HIGGINS

stores with an in-your-face attitude that clearly was meant to tax the resources of competitors and eventually turn them into roadkill. In order to finance that growth, however, many music chains made their second dire mistake: leveraging up their balance sheets by taking on heavy debt loads.

Their third, fourth and fifth mis-

takes were ones of miscalculation.

UNSOUND FINANCING STRUCTURE

With the accession of the CD, merchants found that their profit margins were being squeezed because music manufacturers had decided to line their own pockets, giving the disc less gross margins than cassettes and vinyl. In order to compensate, music

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merchants raised prices \$1 above list prices, and when that move initially met with little consumer resistance, they assumed that pricing strategy would survive ad infinitum.

Another wrong assumption they made was that new competitors would take the form of traditional record

BUYERS

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

AT A SUNDAY SEMINAR during the National Assn. of Recording Merchandisers (NARM) Convention in San Francisco, the results of a research study on the music consumer will be unveiled.

A joint task force of NARM and the Recording Industry Assn. of America commissioned the study to find out who is buying or not buying music and what the retail experience is like for consumers.

Gwen Lipsey, who headed research and planning for MTV and now has her own consulting firm, Sound Thinking, was contracted to coordinate the project. She solicited bids from various research firms; the one selected was Peter D. Hart Research Associates of Washington, D.C.

The firm performed the survey in two ways.

One method was to interview people who were leaving music stores or the music departments of mass merchants. This was done over a nine-day period, from Oct. 30 to Nov. 7, 1997, in 40 U.S. markets. A total of 803 shoppers were questioned about their

music buying.

"We were really able to tailor the sample to the marketplace," says Geoffrey Garin, president of Hart Research. "It reflects the diversity of the places where people buy music. We have a good sense of how much music is purchased at various types of outlets, and mass merchandisers and independent stores are all represented in their proper proportions."

But that wasn't all. That survey yields information about people who shop for music in stores and who tend to be heavier purchasers. That would leave out consumers who buy their music from, say, the Internet or record clubs or are infrequent shoppers. So the firm also conducted a telephone survey, taking data from 2,009 people in random calls across the U.S. Nov. 18-24.

"We wanted to get a clear picture of the breadth of the market. We wanted the light buyers, too," says Lipsey.

NARM already utilizes data from the Soundata polling arm of market

(Continued on page 122)

stores—like Blockbuster Entertainment, which bought existing chains, and HMV, Virgin and WH. Smith, who, after becoming dominant music retailers in Europe and/or Asia, expand-

ed into the U.S. What they didn't count was booksellers Barnes and Barnes & Noble adding music, and, in the case of at least the former, becoming a significant force in the music industry.

They also didn't anticipate Circuit City invading the music industry pum- pum to Harry Best Bay, which responded by expanding its small music presence into huge departments that could match Tower Records in selection. Nor did they anticipate the resurgent price war that saw the two merchants using music as a loss leader to bang one another over the head in their market-share wars.

Even with all of this, the whole recipe still needed one more ingredient for disaster to finally occur, and the major labels eagerly supplied it. They underbroke the price war by knocking each other over in their haste to throw millions of dollars in cooperative advertising funds at loss-leader merchants like Best Bay and Circuit City as well

(Continued on page 69)

in value during that four-year period tell the true story of the industry. It is a tale of turmoil, bankruptcy, restructuring and, finally, recovery.

The need for music retail's problems was planted in the 1991-1992 time frame, when the large chains—the Musicland Group, Trans World Entertainment, Camelot Music, Wherehouse Entertainment, and then newcomer Blockbuster Entertainment—survived the landscape and came to the same conclusion: that music retail was a mature industry headed into the final stages of consolidation that probably would wipe out the mid-sized chains, ultimately leaving, at most, three large survivors.

Each of those companies decided it would be to one of the survivors and embarked on aggressive expansion strategies that opened hundreds of

The seed for music retail's problems was planted in the 1991-1992 time frame, when the five large chains surveyed the landscape and came to the same conclusion: that music retail was a mature industry headed into the final stages of consolidation that probably would leave, at most, three large survivors. Each of those companies decided it wanted to be one of the survivors.

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VIDEO UPDATE becomes the video retail industry's third-largest chain in terms of revenue with its acquisition of *Moovies*. The merger became official March 6 with the securing of a \$120 million financing plan with Banque Paribas, according to Video Update chairman/CEO Dan Potter and president John Bedard. Stockholders of the two companies approved the merger earlier. The merged chain has more than 700 stores in 38 states and six Canadian provinces. Corporate headquarters will remain with Video Update in St. Paul, Minn. *Moovies*' offices in Greenville, S.C., have been closed, and its management has left. "Only three of more than 700 stores compete, and you can't get a much better merger than this," Potter says. "All stores will sport the Video Update logo by Thanksgiving."

Only Blockbuster Entertainment, with more than 6,000 company-owned and franchise locations, and Hollywood Entertainment, with 950-plus outlets, produce larger revenues than the new Video Update. Movie Gallery is No. 4 in sales, with its 853 company-owned and 106 franchise stores, most of which are smaller outlets. The combined buying power of the new chain should mean substantial savings in rental and sell-through titles. Video Update has been mostly rental-oriented, with approximately 5% of sales from sell-through. Since its October 1995 launch with the merger of a dozen small chains, *Moovies* had been much stronger in the sell-through market. The chain will have a strong presence from the Midwest to the Eastern seaboard, with expansion anticipated in both the U.S. and Canada once the consolidation is completed.

STEVE TRAMMAN

VIACOM reports that Blockbuster Music scored a profit of \$9.2 million in the fourth fiscal quarter of 1997, compared with a loss of \$34.7 million in the same period the year before. Revenues were down to \$187.5 million from \$203.4 million because the number of stores declined to 425 from 456. Same-store sales during the quarter rose 5%. For the whole year, the music chain reports a loss of \$71.6 million on revenue of \$605.7 million, compared with a loss of \$46.2 million on revenue of \$616.2 million the year before. For Blockbuster's video stores, earnings fell 31% in the fourth quarter to \$129.5 million and 53% during the year to \$370.9 million. Revenue for the whole year rose 12.8% to \$3.3 billion from \$2.93 billion. There were 6,049 stores worldwide at year's end, and same-store sales fell 1% in the quarter and the year.

Viacom's MTV Networks showed strong gains from higher advertising revenue and cable TV affiliate fees. For all of '97, cash flow (earnings before interest, taxes, depreciation, and amortization) rose 20% to \$636.2 million from \$529.2 million in 1996 on a 19% increase in revenue to \$1.55 billion from \$1.3 billion. The biggest subscriber growth in the U.S. was for spinoff music video channel M2, which was in 0.3 million households at year's end from 3.6 million the year before. The largest international expansion was of MTV Asia, which rose to 65.4 million households from 47 million in 1996. Cash flow for Paramount, Viacom's feature film, TV, and home video unit, fell 15% to \$577.5 million in 1997 from \$689.4 million the year before, as revenue increased 11% to \$3.09 billion from \$2.78 billion, due in part to higher home video sales.

QVC says that Ray Charles is making his first solo performance in 33 years Saturday (14) on the TV shopping network to promote the first product from his new merchandising company, RCR Productions, a book-and-CD set called *Ray Charles: My Early Years (1930-1960)*. The book and CD are priced at \$25.97. A QVC spokeswoman says the set will not be available at retail but can be purchased through the artist's World Wide Web site, www.raycharles.com.

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"We Do Things Differently 'Round Here"

Even the biggest chains must cater to the wildly differing tastes of regional markets. Their creative responses to such "local motion" serve customers well—and often help spread sales elsewhere.

■ BY DON JEFFREY

Everyone in the business knows that records by new acts break regionally, not nationally.

It's also understood that music associated with a particular region of the country can sometimes step out into a national spotlight.

Recognition of these truths has led many of the biggest music-retail chains in the U.S. to tailor their inventories and merchandising to support music that has not yet developed a countrywide following.

Whether it's the Tex-Mex of the Southwest or the beach music of the Southeast, records that reflect mostly local tastes are not given short shrift by savvy retailers.

And the chains, working with labels, have also become more adept in reacting to records that are beginning to attract a lot of local interest.



EDWIN MCCAIN BROKE OUT OF BOSTON AND ORLANDO.

a concerted regional strategy is the way to break bands. For instance, when Atlantic Records got reports that its artist Edwyn McCain was breaking out in several markets, including Boston and Orlando, its distributor (WEA) went into action, contacting the national chains to make sure they were aware of the local

taken note of is a surge of interest in having new acts make in-store appearances. Alan Shapiro, VP of sales for WEA, says, "When a record starts to break, chains try to get in-stores in that area. They get radio stations involved. That gets the numbers up where everybody pays attention." WEA has begun what it calls "resi-



NARM'S GRANDONI

They're also borrowing the "set local" strategy from those successful independent music stores that have been able to survive by providing customers with product and service they can't find in the malls. National Record Mart, a 160-store chain based in a suburb of Pittsburgh, has taken the concept of local marketing and put its own stamp on it.

John Grandoni, director of purchasing for NRM, says the chain has been able to survive by providing customers with product and service they can't find in the malls. National Record Mart, a 160-store chain based in a suburb of Pittsburgh, has taken the concept of local marketing and put its own stamp on it. When this specialty buyer learns via communications with the stores or the labels that a particular act is garnering significant radio airplay in a market, he will make sure the stores in that area are adequately stocked with the album, and—if they're not—he can get authorization from Grandoni to make a buy.

Major record executives agree that

Pittsburgh-based National Record Mart has created a position called "store specialty buyer," whose job it is to make sure that stores are responding to the needs and desires of local customers.

activity.

"We weren't looking for national spread, but just to place the records in these markets," says Fran Albrite, senior VP of sales for WEA. "If the accounts had the stock in their warehouses, they'd send it to the stores. If not, we'd send it direct to the warehouses or dropship it to their stores."

IN-STORE STIMULATION

One trend record executives have

dency tours," in which it takes a new act to different markets to try to build a following, especially in cities where there is a large college-age population, like Boston. "The tours take advantage of college radio, which is playing a lot of breaking product," says Shapiro, adding that retailers are "getting better at working with college radio."

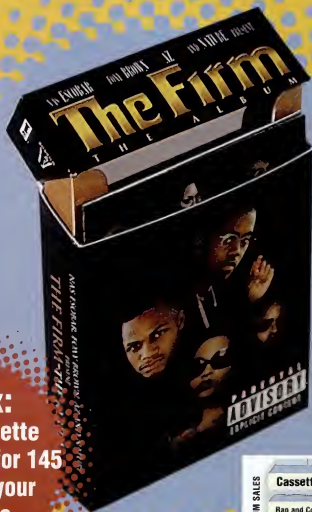
Albrite says, "A few accounts actually have marketing people in local (Continued on page 86)

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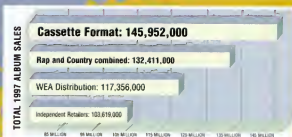
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A Short-List Of Hot-Button Topics At NARM Convention

AS I WRITE THIS COLUMN, the retail, sales, and distribution sectors of the industry are gearing up to travel to San Francisco for the National Assn. of Recording Merchandisers (NARM) annual convention. It should be quite an event this year, with the entire in-

dustry riding high on strong sales and an almost across-the-board return to profitability. But, even with all the goodwill, happiness, and contentment floating through the air, does anybody really believe that a NARM Convention can come off without any issues or controversy arising?

So given that it is a NARM Convention, look for the following issues to be chewed over during meetings and at the bar: source-tagging, online retailing, SoundScan, and who is up for sale. Let's tackle these issues one at a time. It's getting so that electronic article surveillance, or EAS as it's affectionately referred to, is evolving from being a perennial issue at NARM to being what we may be an eternal one. For the last five years, the industry has been trying to achieve some type of agreement on source-tagging, and sources say that whatever consensus has been achieved over that time is now deteriorating. Says one senior distribution executive on the eve of NARM, "We were closer to resolving this issue six months ago than we are now." So it looks like another NARM will be spent wrangling over this issue.

Let's move on to the next issue: online retailing. This should prove to be

another hot potato at NARM. If I were CDnow president Jason Olim, I would wear my football equipment when walking through the lobby of the Marriott. He has generated an enormous amount of ill will, among both labels and merchants, with his Gram-

my shenanigans. (CDnow was a sponsor of the award show, with highly visible commercials promising 50% off all Grammy winners' albums.)

I can understand why CDnow took that approach, as long as it was only a one-time promotion geared to putting the company on the map and reaching customers who otherwise would be unaware of the business. But after reading CDnow's and N&K's prospectuses, I suspect that these companies will be forced to use music as a loss leader, while looking to make profits from other revenue streams.

At the NARM Fall Conference last year, I had a conversation with an online retailer at a cocktail party one evening. I don't remember his name or his company affiliation, but I do remember him stating that the majors should give online merchants special considerations in the way of discounts. He said that online merchants had expenses that traditional merchants don't have and that the labels should recognize this and price product to them accordingly. In short, he was claiming that online retailers need a functional discount. I suggested to him that he had better not hold his breath waiting

(Continued on page 70)

RETAIL TRACK

by Ed Christman



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RETAIL TRACK (Continued from page 66)

for the majors to act on that one. I further said that maybe his business model was not financially viable and that perhaps he should consider pursuing another business.

Currently, both publicly traded online retailers, CDnow and Music Boulevard (owned by NBS), are reeling up big losses in the infancy of their businesses (see story page 1). But even as that business grows, the slim 10%-15% gross margin that it works on may not be enough to keep up with the costs of running that business. Online retailing has high costs for marketing, technological maintenance, and operations. Given that online retailing is a brave new world, who can say if those expenses will level off or continue to be high as the Internet evolves. At this point, I am a skeptic and believe the latter. Consequently, I believe that online retailers must raise their prices and possibly even carry inventory and do their own fulfillment instead of relying on outside parties, or they will be forced to make profits from strategic alliances, advertising, and cooperative advertising. In short, if they don't change their business models, they will become like Circuit City, using music to make profits from selling TVs and VCRs.

I ran my opinion by two other executives who are intimately involved in online retailing, and both agreed with me. A friend of mine who is a Wall Street analyst told me that I didn't have a clue about online retailing. He states that in a few years most traditional record stores will go the way of the Titanic and someone suggested that when that occurs, I'll be fighting for a deck chair on that ship. Time will tell who is right.

The next issue that will stir conversation is whether independent retailers should continue to report to SoundScan. Now, you may ask why this is becoming an issue again. In case you haven't heard, there is a rumor going around that the Coalition of Independent Music Stores (CIMS) is pulling out of SoundScan. Of course, like most rumors, this is completely false, although, like most

rumors, it has a slight connection to reality. It seems that Mike Dreese, CEO of Newbury Comics, is considering pulling out of SoundScan, and while at NARM, he is having a meeting with CIMS to explain his thinking.

His grievance is not with SoundScan but with how labels use SoundScan information. He believes that SoundScan, combined with Broadcast Data Systems (BDS) information, is evolving into a sales science that eventually independent retailers and cutting-edge accounts will lose the advantage they now have over large accounts, in terms of early detection of developing acts.

He says that thanks to the general computerization of the industry, labels can get large accounts like Musicland, Handman, and Trans World on a hot record within nine days of it breaking at leading-edge accounts. Further, he is particularly worried about the industry moving toward vendor-managed inventory. Camelot Music and Handman allow their major distributors to help manage their inventory. Moreover, Tower Records and Universal Music and Video Distribution have an experiment whereby Universal is co-managing its inventory in Tower.

Dreese is not alone on this issue. An owner of a chain of independent stores in the country says that his Universal sales representative also is ordering for the Tower store down the block. That owner complains, "The sales reps come in to take our order and then see what we are doing, and then we can shadow us at Tower."

Dreese says, "There is nothing wrong with what the labels are doing with the SoundScan information. It's just that the system doesn't reward the people creating the ripple."

He also notes the issue is about having exclusive product in the store and how long you can maintain that window before the big accounts jump on—a topic sure to be discussed at NARM. Finally, it wouldn't be a NARM convention if there weren't rumors about who's up for sale. And the folks over at

(Continued on next page)

NARM '98

EXPANDED MERCHANDISE & MARKETING SUPERSECTION

A RECOVERY CASEBOOK

(Continued from page 69)

while Alvarez & Marsal has been involved in the Camelot and Warehouse Chapter 11s, with Tony Alvarez now serving as the chairman for the latter firm.

STORE-BY-STORE SCRUTINY

Russ Belinski, managing director at Chasin, Kirkland, Messina, says that

aspect of the distribution side of the business," Belinski says. "Also, inventory performance has to be measured carefully, with the mix of product shifted to produce greater profit. Furthermore, processing returns is very important."

"Often, there is a pile of product just sitting in the back of the warehouse

made and to eliminate the less productive people, he concludes.

A senior executive at another chain that underwent restructuring said his company first eliminated staff, which he says was the least risky move. "My chain took the easy way first, which is cutting people," he says. When cash-flow was cut deeply due to the price war, the chain was forced to react to the market. "The least risky move was on an 'unrealistic expectation of the business,'" he says. "The quickest way to cut overhead is to do layoffs. Instead, what should have been focusing on is fundamentals and operating efficiencies, and looking for ways to allow people to be creative and finding new ways to drive business."

The company should have first installed discipline in the organization, in terms of managing the business to a budget, monitoring accountability and seeing whether the business plan was being successfully executed, he explains.

Alvarez also took the long and painful way that chain has survived the restructuring process. Today, "There is not one aspect of our business where we are not more efficient today than we were," he concludes.

EXPAND AND CONTRACT

Muscleland also was sluggish in achieving its goals. In fact, in late May 1996—three months after Trans World management said it would close 130 stores—Muscleland announced it would close the opposite direction and continue to roll out its expensive Media Play concept, which it was touting to the stock market as its salvation. It wasn't until a few months later, however, that the company's Fund, made the same mistake that Muscleland would to control expenses and agreed to shut stores. By the end of that year, the chain had closed 30 stores above the amount normally closed due to the annual year-end pruning of outlets. And, during the summer of 1996, it totally eliminated restructuring by announcing it would close 100 Minnesota distribution centers, and it consolidated from four divisions to two, cutting staff.

Despite its turgid start, Muscleland appears to be one of the few chains that appeared a Chapter 11 filing. Its restructuring had little of other chains; its monthly comparable-store sales have been about half that of other chains. But it appears to be gaining momentum, with the announcement that the chain had achieved \$84.5 million in earnings before interest, taxes, depreciation and amortization for last year.

Meanwhile, Warehouse emerged from Chapter 11 in January 1997. Camelot emerged this January. On the other hand, Strawberries was subsequently acquired by Trans World; LifeVision was liquidated; and the Wiz network secured liquidation, when Camelot agreed to acquire the chain.

In the fourth quarter of 1997, it became clear that music retail was now firmly on the hot list. The success of most of the restructured music chains posting double-digit comparable-store gains. The stock market heartily approved of music retail's potential, with value for the four publicly traded music chains—Muscleland, National Record Mart, Spec's Music and Trans World—increasing almost seven-fold in 13 months.

Russ Belinski, managing director at Chasin, Kirkland, Messina, says that when a firm like his gets called into a troubled situation, "the first thing we [do] is scrutinize the operation on a store-by-store basis and region-by-region, and see how they are performing on a store-level, cash-flow basis."

when a firm like his gets called into a troubled situation, "the first thing we [do] is scrutinize the operation on a store-by-store basis and region-by-region and see how they are performing on a store-level, cash flow basis. If they are not getting a 10%-15% return on capital and it can't be improved, then they are targeted for closure."

That allows a chain to determine what its cash flow will be with the remaining stores, which allows for building a business plan and determining how much debt can be supported by it, he says.

During this process, all aspects of the operation have to be examined, with an eye at cutting expenses. "You have to look at trade terms, cooperative advertising funds, payroll and every

that nobody has done anything with," Belinski explains. "But it is cash, just waiting to be converted into liquidity."

A president at one of the music chains that underwent restructuring says that is exactly the process his company underwent. After looking at stores on a cash-flow basis, the first thing to do is "review all your business practices and look for every opportunity to reduce expenses," he states.

The next thing to do, according to that executive, is to tackle the inventory mix and analyze where "you get a bang for your dollars." Weaker titles are eliminated and sent back, and model inventory is recalculated on a store-by-store basis, he explains. Along the way, management has to evaluate personnel to see where cuts can be

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Rocket Article Surveys Post-Major Seattle; IND On Brink Of Closure

LIVE AND LEARN: Some of the most instructive observations we've seen recently about the push-and-pull between indie and major labels were aired in a piece in the Feb. 25-March 11 edition of the biweekly Seattle music paper *The Rocket*, as part of its annual Northwest indie-label issue.

The story, "Legends Of The Fall," by senior editor Joe Ehrbar, collects testimony from members of a host of groups from the Pacific Northwest that were caught up in the major-label signing frenzy that attended Nirvana's commercial breakthrough in 1991. If the 1996 documentary "Hype" was about the hectic high that national attention induced on the scene, Ehrbar's short but incisive piece is about the hangover—the disappointment and shock experienced by musicians who deserted their indie labels for the big leagues, only to be swamped by the different scale of economies the majors deal in.

While most of the witnesses in the story resist the temptation to gossiper about the majors (and one makes pointed comments about the head of his old indie label), Seattle express satisfaction with their return to the indies.

For the artists reflect on the abrupt end of the intimacy they experienced with their indie as they moved to the big leagues. "Suddenly we found ourselves in an enormous, multilayered corporate structure," says Kurt Dahlstrom of Tad, which moved from Sub Pop to Elektra. "No longer were we able to pick up the phone and talk to our friends, like we were able to do with Sub Pop." Also, while small entrepreneurial ventures like the indies tend to maintain far smaller, more stable staffs, the majors, some learned, were subject to full-scale corporate turmoil.

Nabil Ayers, whose group the Lemons shifted from Will Records to Mercury, notes, "Between recording our album and it coming out, [Mercury] turned around. Danny Goldberg was in. He hires a whole new staff, fires a ton of people. So it's time for the record to come out, and it's like, 'The Lemons, well, whatever.'" He notes the group was dropped a month after its album was released.

Many of Seattle's battle-scarred punk rockers now say they're happy to be back on the indie side.

Carrie Arkie, who has two unhappy label experiences to her credit as a member of Hammerbox (A&M) and Goodfellow (Atlantic), says the latter group has issued its own EP: "It was sort of to dust ourselves off and make ourselves feel like we're not crazy. It was really empowering—to have control over your own music."

And the Posies have returned to Seattle's PopLlama Records after an unfulfilling stint with DGC/Geffen. The band's latest tells Elektra, "I know that dealing with [owner Conrad Uno] would be as straightforward and as enjoyable as I get. If there's problems, we work them out. There's no ego battles here. There's no lawyers and there aren't five people to get back to you when you leave a message."

The Rocket piece offers some other group insights—from members of Flop, Best Kissers In The World,



by Chris Morris

Pond, and Sky Cries Mary, among others—and, thankfully, avoids the point of view that indies are inherently satanic and majors are inherently satanic, notions that commonly infect indie-rock zealots.

However, in one page of reporting presented without editorializing, Ehrbar's story makes a very good case for the small-is-beautiful ethic of indie labelhood and points out the harrowing situations bands often face when they leave the hands-on nest offered by indies.

The piece also presents an unspoken commentary about the havoc wreaked upon an insider music scene when the major's minis swap down, buying big dinners and waving large checks. Seven years ago, Seattle was the Next Big Thing that A&R mavens and rock writers leaved so today, people look at most of the bands that emerged from the city and ask, "Where are they now?" Why, with the indies, that's where.

EXIT: Signaling the imminent closure of Independent National Distributors Inc. (INDI), which Parent Alliance Entertainment Corp. had planned for this quarter after its Chapter 11 bankruptcy filing last July, INDI president Larry Stessel departed the company March 1. Alliance chairman Eric Weisman did not return a call from *Declarations of Independents* seeking further information about the shuttering of INDI.

FLAG WAVING: Sax Gordon, better-known to his friends as tenor saxophonist Gordon Beadle, has been living up to the title of his Ballyesque Blues & Jazz solo debut, "Have Horn Will Travel." In Beadle's own words, "I'm kinda moving around a little bit."

We first encountered Beadle a couple of years ago during the Memphis in May Beale Street Music Festival, where he fulfilled his regular role in guitarist Duke Robillard's group and juggled

the side at Beale Street's Black Diamond with organist Ron Levy. He's been covering a lot of terrain since then.

Beadle called us from Italy where he's been fronting a home-grown combo for dates across the country. He says he has also played in Paris recently with bluesman Sherman Robertson and appeared on Ballyesque's U.S. tour with labelmates Preston Shannon and Michele Wilson.

The peripatetic sax blower also gets all over the map stylistically on "Have Horn Will Travel." Beadle is a man of eclectic tastes.

"One of the first cool records I got was a compilation on Savvy with Ben Webster, Illinois Jacquet, Don Byas, and Coleman Hawkins," he recalls. He proceeded to get behind tough tenorman Gene Ammons, and, he continues, "as a horn player, I got into the wild stuff"—Big Jay McNeely, Joe Hammond, Arnett Cobb—"and I'm still trying to catch up to that stuff."

The Ballyesque album—produced by Robillard and featuring most of his band—includes a delightful selection of rockin' originals and covers ranging from Jackie Gleason's old TV theme "Melancholy Serenade" to numbers originated by Art Tatum, Coltrane, Bill Doggett, Ike Quebec, and Edmond Hall. A rollicking highlight is the comic "But Officer," a Sonny Knight novelty about a hapless cat continuing run-ins with the cops in blue.

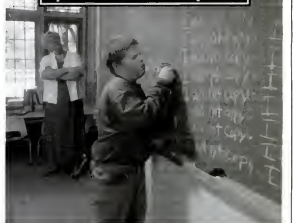
Though there's a good deal of old-fashioned swing in Beadle's raw-toned sound, he hasn't leaped on the commercially hot swing-music bandwagon and even finds himself resisting it.

He says, "I can listen to swing time after swing time, but I play and I say, 'Oh, no, I can't do another one!'"

But Beadle still doesn't have any trouble ripping up his audiences. He chuckles about one recent gig in Italy that attracted the attention of the local *camorristi*. "We actually got kind of shut down," he laughs. "You know that 'But Officer'?" I find myself with problems with the police so often. That song isn't built still... Maybe I like it because we play just a hair louder than the other groups."

Beadle will return to the U.S. this home base (in Boston) for shows in the Northeast, Northwest, and New Orleans this spring.

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RETAIL TRACK

(Continued from preceding page)

Viacom/Blockbuster Entertainment have obliged convention attendees by finally making a move to sell Blockbuster Music. In the Feb. 25 issue, I wrote that so far Viacom had yet to make a move this year to sell the music chain or look for a strategic merger, even though last fall it had been privately telling interested parties that it planned to do so in early '98. No sooner did that column hit the streets than the book containing Blockbuster Music finance arrived on the desks of interested parties.

A Viacom spokesman would not comment.

Finally, just to make you feel at home during NARM, here's the latest rumor

on Alliance. According to knowledgeable sources, four financial players have bid on buying the Alliance One-Stop Group. They are Apollo Advisors, A.C. Israel, Chitmark Partners, and—this is a new one to me—Dimling, Schriener, and Park. Those four are now in the due-diligence before ownership. Meanwhile, Brini Ogilvie and Valley Media have put in separate bids on the one-stop operation. But because of a dispute over the nondisclosure agreements, neither party has arrived on the due-diligence stage yet.

All of the above should help you engage in small talk at the NARM cocktail parties, before descending, of course, to the mesh everyone a great convention.

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Scratching A Niche: Chains' Specialist Stores Provide Opportunities For Targeted Marketing, Improved Sales

■ BY DON JEFFREY

Music retail chains have come to realize that all stores are not created equal.

For some time now, the major retailers have been designating a certain number of stores within their chains as specialists, in a sense, in certain genres of music.

Lew Garrett, VP of buying and merchandising for Camelot Music, says that some 90 to 100 stores within the 305-store chain have been recognized for their ability to sell a significant amount of urban music and that about a dozen of those stores are "hardcore" urban merchandisers. In addition, he says that about 30 to 40 stores have been singled out for being able to sell an impressive amount of adult-oriented music, and that 29 to 30 outlets have been identified as the chain's "jazz stores."

"We started because we realized one size doesn't fit all," says Garrett. "We had to make adjustments in our allocation of merchandise according to the demographics of the particular stores."

This, of course, does not mean that product from those genres is all that is sold in the stores. It just means that the locations have been identified as being particularly strong in sales of



CAMELOT'S GARRETT

those categories of music and that a wider selection of genre product has been bought, stocked and merchandised there. As chains become more sophisticated in their tracking of sales and inventory, they have been able to isolate sales patterns store-by-store to see how deep they can go with certain titles.

"Instead of buying and putting three copies of a title in every store,

now they segment and say we only want it in the top 75 stores," says Steve Rosenblatt, VP of marketing for Capitol Records.

Retailers say that creating larger-than-usual sections for genres in specific stores works because consumers can find a deeper selection than is possible in the normal store within the chain. The merchants also say the

concept affords them an opportunity to roll out more targeted marketing campaigns. Retailers naturally look at their distributors as partners in the effort to make successful genre-friendly stores. Many industry observers also credit the market-to-market sales reports from the data-collection firm SoundScan for providing the information needed to create a genre-specific approach.

AID TO GENRE-TARGETED MARKETING

In urban music, most of the big chains have rolled out programs that are executed in the stores that sell the genre most effectively. Best Buy has its Rhythm & Grooves program, Trans World has Street Flavor, and HMV has Urban Monthly.

And it's not just traditional music retailers who feature these genre-specific programs. The wholesalers and mass merchants use them, too. Anderson Merchandisers, the rack-jobber that supplies Wal-Mart, has

In urban music, most of the big chains have rolled out programs that are executed in the stores that sell the genre most effectively.

Best Buy has its Rhythm & Grooves program, Trans World has Street Flavor, and HMV has Urban Monthly.

Urban Picks, while one-stop Valley Record Distributors has Urban Ear Wax.

Label sources say that one of the chains most focused on genre-targeted marketing is the nation's biggest music merchant, MusiCland. Latin music, for example, has benefited from a big push at MusiCland. In 1990, the chain opened its first store in Puerto Rico and, not surprisingly, found that Latin music was a major source of business. After that, says the chain's Latin buyer, Juan Carlos Gonzales, MusiCland decided to test



CAPITOL'S ROSENBLATT

the concept of expanding a genre by moving more inventory into the location. The approach worked, and now Latin music accounts for a significant percentage of audio sales in Puerto Rico.

The music also accounts for a strong percentage of sales in U.S. border cities like Brownsville, Texas, and in melting-pot metropolises like New York. Latin music makes up nearly 20% of total sales in some New York City stores, he points out.

But the genre specialization has spread beyond the obvious locations. Gonzales notes that one of his top 20 Latin stores is in Minnesota, of all places. The reasons for that are demographics and economics. Minnesota has low unemployment and thus has had to attract a large number of Mexican migrant workers for its crop production.

STORES INSIDE STORES

Wherehouse Entertainment has taken the trend of genre specialization a notch further by testing a "store-within-a-store" concept, specifically in Latin music. Last September, Wherehouse opened its first Tu Musica, and at press time 23 of the chain's 222 stores featured this section, which contains 30 fixtures worth of Latin music in up to 1,000 square feet of space. Within the Tu Musica section, product is divided among the various sub-genres—regional Mexican, tropical, romantic, pop and so forth. And there are as many as 15 listening stations devoted just to Latin music.

Isabelle Salazar, Latin merchant for Wherehouse, says, "The labels are very positive, very happy about it. We're working to establish programs to sell to them."

Salazar, like other chain buyers, stresses that it is not enough to just

(Continued on page 30)

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1998 NARM Convention Schedule

(Information accurate as of press time)

FRIDAY, MARCH 13

Noon-8:00 p.m.
Registration (located outside the Yerba Buena Ballroom at the San Francisco Marriott Hotel)

3:30-6:30 p.m.
NARM/RIAA Merchandising Committee Meeting (by invitation only)

SATURDAY, MARCH 14

8:00 a.m.-8:00 p.m.
Registration (located in the North Lobby of Moscone Center)

10:00 a.m.-noon
NARM Steering Committee group meeting

9:00 a.m.-5:00 p.m.
Trade show open

2:00-3:00 p.m.
"Welcome NARM Newcomers": special session for first-time attendees

5:30-6:30 p.m.
Convention committee reception (by invitation only)

6:30-8:00 p.m.
Opening reception hosted by BMG Distribution

10:30 p.m.
PGD Zone Nightclub showcase presented by PolyGram Group Distribution

- Fastball, Hollywood Records
- Tenspeed, A&M Records
- Naked, Red Ant Records

SUNDAY, MARCH 15

8:00 a.m.-5:00 p.m.
Registration (located outside the Yerba Buena Ballroom at the San Francisco Marriott Hotel)

9:00-11:30 a.m.
Breakfast & opening session

- Performance: Jeff Foxworthy, Warner Bros. Nashville
- Welcome: Pam Horowitz, NARM president
- Performance: Sister Hazel, Universal Records
- Keynote Address: Richard Branson, the Virgin Group
- Performance: Ricardo Lemvo, Putumayo World Music

10:00 a.m.-2:30 p.m.
Family Program: Ship To Shore

noon-5:00 p.m.
Trade show open (buffet luncheon available)

12:30-1:30 p.m.
Press luncheon (by invitation only)



DIANA KRALL



SISTER HAZEL



MAVERICKS

(Continued on page 76)

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– Sven Thielman, Music Editor
Stereoplay, Germany's leading hi-fi magazine

— Cliff Martin
Whole Earth Review

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- MOJO**



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RELATIONAL GUIDE TO MUSIC INFORMATION

Also available from the AMG Reference Series:
ALL-MOVIE GUIDE and coming soon
ALL-BOOK GUIDE and **ALL-GAME GUIDE**.

CONVENTION SCHEDULE

(Continued from page 74)

2:00-3:30 p.m.

- Panel discussion: Breaking Acts Without Breaking The Bank (moderator: Lew Garrett, Camelot Music)
- Research presentation: An In-Depth Look At Music Consumers (speaker: Gwen Lipasky, Sound Thinking)

3:45-6:00 p.m.

- Special forum on independent retail coalition
- Part 1: Coalition Of Independent Music Stores (moderator: Don VanCleave, Magic Platter CD)
- Part 2: Urban Retail Coalitions (moderator: George Daniels, George's Music Room)

5:30-6:30 p.m.

- International reception (by invitation only)

8:00-10:30 p.m.

- Scholarship foundation dinner
- Entertainment: Diana Krall, Impulse; Billie Myers, Universal; The Mavericks, MCA Nashville

10:30 p.m.

- PGD Zone Nightclub showcase presented by PolyGram Group Distribution
- Fat, A&M Records
- All, Island Records
- Montell Jordan, Def Jam

MONDAY, MARCH 16

8:00 a.m.-6:00 p.m.

- Registration (located outside the Yerba Buena Ballroom at the San Francisco Marriott Hotel)



BRIAN MCKNIGHT



KEIKO MATSUI

Ballroom at the San Francisco Marriott Hotel)

- 8:00-8:45 a.m. Continental breakfast hosted by the DVD Video Group

9:00-10:30 a.m.

- Panel discussions
- DVD Perspectives... Divx Prospects (moderator: Russ Solomon, Tower Records/Video)
- Mining Continued Sales From Singles & Album-Length Cassettes (Moderator: Geoff Mayfield, Billboard)

10:00 a.m.-6:00 p.m.

- "The DVD Video Experience" presented by the DVD Video Group

10:45 a.m.-12:30 p.m.

- Closing session

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8:45-9:45 a.m.

- Members breakfast & annual meeting

10:00 a.m.-1:00 p.m.

- Panel Discussion: The Internet Retailing Phenomenon (moderator: Charly Prevost, Albion Networks)

- Part 1: Stores Without Walls
- Part 2: The Future Of Distribution: When Bandwidth Catches Up...

10:00 a.m.-6:00 p.m.

- "The DVD Video Experience" presented by the DVD Video Group

1:00-6:00 p.m.

- Trade show open (box lunch available)

2:00-6:00 p.m.

- NARM Classical/Jazz Issue Forum Meeting (by invitation only)

6:30-8:30 p.m.

- Store Managers Bash hosted by Tower Records

11:30 p.m.

- PGD Zone Nightclub showcase presented by PolyGram Group Distribution

TUESDAY, MARCH 17

8:00 a.m.-1:00 p.m.

- Registration (located outside the Yerba Buena

• Performance: N Sync, RCA Records

- Performance: Keiko Matsui, Countdown Records/Unity Entertainment

- 1997-98 NARM Chairman's Message: Bob Schneider, Anderson Merchandisers

- Keynote address: Phil Ramone, N&K Encoded Music
- Performance: Ronna, River North

12:45-2:45 p.m.

- Awards luncheon
- Dionne Warwick, River North
- Linda Eder, Atlantic Records

6:00-7:00 p.m.

- VIP Reception (by invitation only)

7:00-10:30 p.m.

- 40th Anniversary Banquet & Awards Presentations (formal attire optional)
- Host: Dick Clark
- Entertainment: Fiona Apple, The WORK Group; Brian McKnight, Mercury Records; Randy Travis, DreamWorks Nashville; Bryan White, Asylum Records

10:30 p.m.

- PGD Zone Nightclub Showcase presented by PolyGram Group Distribution
- Pete Seeger, Verve Records
- Pure, Mammoth Records
- Walter Trout, Ruf/Platinum Records

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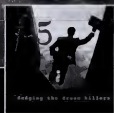
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Be sure to check stock on these Miramar titles.



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Everyone's Gone To The Net

Few brick-and-mortar retailers haven't built a Web site, but are they making any money? Many say "yes," reporting steady online business and, in some cases, triple-digit growth.

■ BY DOUG REECE

While the desire to expand the retail pie with online sales might fall a few shillings short of satisfying many players' appetites, reports of steadily increasing numbers are spurring traditional retailers on to bolster their presence in cyberspace.

Despite the fact that players are cautious about releasing exact sales data, most spoken to for this story report a percolating online business.

Mike Farrace, VP of publishing and electronic marketing at online/film giant Tower Records, reports Internet sales up 300% at the end of 1997.

Best Buy, which quietly launched its online music store in December, is still working out the kinks but reasons to be a formidable presence in future months. The chain's VP of concept development, Kevin Gordon, says he expects the Best Buy site to find its footing later in the year. "I would say our [online] sales are modest, though right now our site is modest," he explains. "We still have not launched our full assault, and frankly, we have not had a history of having a one-on-one customer relationship, or fulfilling [single] orders. To me, competencies we're having to build."

"Ultimately," he adds, "Best Buy is a customer-driven company, and we have to be where the customer wants

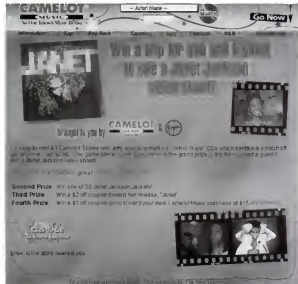
sort of constant direction—that investment capital—that has made us what we are and will carry us into the future."

Camelot Records VP of marketing Bob Roberts also reports a solid year, saying the fourth quarter of 1997 proved especially sweet.



BEST BUY'S GORDON

"We had a dramatic increase due to some of the marketing and promotions," says Roberts. "We promoted our URL more effectively, in-store, on signage and in newspaper circulars." In fact, Roberts is joined by most of his colleagues in the opinion that traditional retailers have not yet fully



newspaper insert or the Internet, we're brand the customer come to," he adds.

PRICING & PROMOTION

With online competition heating up, newcomers and their relative veteran counterparts are looking at competitive pricing schemes and promotions to draw eyeballs to their sites.

While sites operated by Newbury Comics and Camelot use a different cost basis to figure store and website prices, others, such as Best Buy, will offer similar prices in store and online. For a majority of titles available online but not found in Best Buy outlets, pricing will be comparable to that of other online retailers, says Gordon.

As to whether the store's aggressive pricing strategy will cross to the Internet, Gordon says only "We don't intend to lead a price war."

In addition to selective pricing, sites are looking to attract eyeballs with various promotions. In January, Newbury Comics Interactive sold several hundred limited-edition singles by Radiohead artist Ana Voo exclusively at the site. The site also offered prize merchandise around releases from Tori Amos, Pearl Jam and Asin Difranco, among others.

DIRECTIONS TO STORES

Even though the main function of these retail sites is to generate new revenue, many have also found ways to tie in their individual outlets.

Tower, which launched a revised version of its site in January, has signed a deal with ZipCar which will allow users to get highly detailed instructions on how to get from their front door to the nearest Tower store location.

Meanwhile, Roberts says Camelot

has achieved a healthy level of cross-promotion between its virtual and real spaces. "One [side effect] of our [online] business is all the people coming into our store because of a promotion they saw on our site, which is largely a function of the synergy between the site and the store," he says.

SECURITY: A NON-ISSUE

Other factors enhancing online

SITES OF INTEREST

Best Buy

www.bestbuy.com

Blockbuster Music

www.blockbustermusic.com

Borders Books & Music

www.borders.com
(under construction)

Camelot Music

www.camelotmusic.com

Harmony House

www.harmonyhouse.com
(under construction)

Newbury Comics

www.newbury.com

Sam Goody, Musicland

www.samgoody.com,
musicland.com

Strawberries

www.strawberries.com

Tower Records

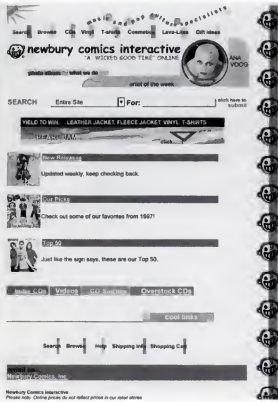
www.towerrecords.com

(Compiled by Doug Reece)

with shopping online."

For the slittish, Best Buy—like Tower, Newbury Comics and nearly all other stores with an online shopping function—offers consumers the opportunity to order via an 800 number after browsing the net.

"By its very nature, the people surfing the web are comfortable with it," says Roberts.



New England's Newbury Comics Interactive is also faring well. Internet sales and orders grew a combined 200% from 1996 to 1997, while the chain's site averaged 110,000 hits a week.

us to be. We're the people that sold them the computer that allowed them to get on the Internet, so we better be waiting for them when they get there. It's sort of a logical place for us to be."

SPACE FOR DAVIDS

Smaller outfits such as New England's Newbury Comics Interactive are also faring well. Internet sales and orders grew a combined 200% from 1996 to 1997, while the chain's site averaged 110,000 hits a week, says executive director Kristin Lieb.

According to Lieb, there is still room for a few cyber-Davids on the Internet. "Our overall strategy is basically to pursue the organic growth that has defined our core retail business," says Lieb. "It's that

exploited the advantages of having a brick-and-mortar presence.

"The key we've got to go a long way to go with this," says Tower's Farrace. "We're going to use these existing, paid-for promotions to immediately leverage our existing media to publicize our website."

That "existing media" includes circulars and ads, as well as the chain's popular music magazine, *Pulse*.

Best Buy's Gordon concurs, saying "We drop 35 million [newspaper] inserts," he says. "We're going to use these existing, paid-for promotions to attract people to the site, and in the long term, that is going to provide us with a significant advantage."

"Over time, you'll see us using the full force of our brand across the different ways that we touch the customer, so whether it's a television ad,

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NARM '98

EXPANDED MERCHANTS & MARKETING SUPERSECTION

After "A Terrific Year," Horovitz Sees NARM Turning 40 With Upped Attendance And A Pre-Millennial Agenda

■ BY STEVE TRAIMAN

"Overall, 1997 was a terrific year for the music retail industry," says NARM president Pam Horovitz. "From the customer side, business showed continued improvement, particularly in the fourth quarter; and

tion—3,300 at our 1994 event in San Francisco."

The 40th annual NARM Convention Guide will focus on milestones throughout the Association's four decades of service to the music industry. "Not only will we have some historic photos," Horovitz says, "but



NARM'S HOROVITZ



TOWER RECORDS' SOLOMON



BILLBOARD'S MAYFIELD



ALBUM NETWORK'S PREVOST

reports indicate this has carried over into the new year.

"For us, this translates into a greater willingness and ability for member companies and suppliers to attend our 40th-anniversary convention in San Francisco," she adds. "Ten weeks out, we had 1,200-plus registrants, more than doubling the 600 at the same time the prior year, when we ended up with about 2,700 attendees. We're on track for more than 3,000 and could top the biggest ever conven-

tion there will be a lot of fun stuff throughout the exhibit hall and in a special memorabilia display."

"OTHER NINE JUNK"

Members came through with what she describes as "a ton of great stuff" in response to a request for reminiscences of conventions past. As examples, George Barry, formerly with Raccoon Records, Lafayette, La., sent his badge from the first NARM con-

(Continued on page 82)

ALLEGRO

- Susan McKeown
- Johnny Cunningham
featuring Susan Egan
- Puirt A Baroque
- Peter Ratzenbeck
- Dervish
- Ensemble Galilei
- Fernhill
- Brendan Begley
- Jullie Murphy & Annie Ebrel
- William Jackson
- O'Sullivan/Harrington

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After spending an entire lifetime on the road as Canada's premiere songbird, Anne Murray decided it was finally time to come home.

Now, for the first time in her 29-year career, Murray has released a debut live album—giving fans and casual listeners the chance to hear that astonishing voice carry through a theatre in her native Nova Scotia.



ANNE MURRAY
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An Intimate Evening with Anne Murray ... Live

Already certified gold in Canada, this album features all of her greatest hits, from *You Needed Me* to *Danny's Song* and from *Snowbird* to *Save The Last Dance For Me*, and includes guest appearances by *Jann Arden* & *Bryan Adams*.



Throughout the month, PBS will air a televised special of this unique Anne Murray concert, which will debut on home video in June. Close the album today to receive a special gift.

Close the album today to receive a special gift. The album is priced at \$19.98. The album is priced at \$19.98. The album is priced at \$19.98.

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Billboard

MARCH 21, 1998

Top Pop Catalog Albums

WEEK	LAST WEEK	ARTIST	ALBUM	TITLE	TOTAL CMTS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN [®] IMPORT & MANUFACTURING LABELS (EQU. LIST PRICE)					
					
*** NO. 1 ***					
1	1	METALLICA ¹	...AND JUSTICE FOR ALL	METALLICA	343
2	14	SARAH MACLACHLAN ¹	FUMBLING TOWARDS ECSTASY	LEGEND	450
3	2	BOB MARLEY AND THE WAILERS ¹	LEGEND	450	
4	6	SOUNDTRACK ¹	GREASE	292	
5	4	PINK FLOYD ¹	OAK SIDE OF THE MOON	1094	
6	3	FLEETWOOD MAC ¹	GREATEST HITS	291	
7	—	SOUNDTRACK ¹	BRAVEHEART	85	
8	8	BEASTIE BOYS ¹	LICENSED TO ILL	376	
9	8	BO SEGER & THE SILVER BULLET BAND ¹	GREATEST HITS	130	
10	9	GUNS N' ROSES ¹	APPETITE FOR DESTRUCTION	354	
11	8	PINK FLOYD ¹	THE WALL	466	
12	11	METALLICA ¹	...AND JUSTICE FOR ALL	412	
13	46	MADONNA ¹	THE IMMACULATE COLLECTION	129	
14	—	VARIOUS ARTISTS ¹	JOCK JAMS VOL. 1	237	
15	11	2PAC ¹	ALL EYEZ ON ME	104	
16	18	JIMMY BUFFETT ¹	SONGS YOU KNOW BY HEART	160	
17	20	ALAN JACKSON ¹	THE GREATEST HITS COLLECTION	376	
18	—	GARTH BROOKS ¹	NO FENCES	137	
19	17	ALANIS MORISSETTE ¹	JAGGED LITTLE PILL	385	
20	23	JAMES TAYLOR ¹	GREATEST HITS	151	
21	21	LYNRYD SKYNYRD ¹	SKYNYRD'S INNOCENTS' GREATEST HITS	151	
22	31	FLEETWOOD MAC ¹	RUMOURS	161	
23	12	CELINE DION ¹	THE COLOUR OF MY LOVE	264	
24	22	SHANIA TWAIN ¹	THE WOMAN IN ME	158	
25	28	SOUNDTRACK ¹	TOP GUN	256	
26	24	MEAT LOAF ¹	BAT OUT OF HELL	222	
27	32	TOM PETTY & THE HEARTBREAKERS ¹	GREATEST HITS	217	
28	27	JIMI HENDRIX ¹	THE ULTIMATE EXPERIENCE	211	
29	24	JOURNEY ¹	JOURNEY'S GREATEST HITS	438	
30	27	AC/DC ¹	BACK IN BLACK	207	
31	40	STEVE MILLER BAND ¹	GREATEST HITS 1974-78	339	
32	10	BEE GEES ¹	BEE GEES GREATEST	516	
33	10	ALTON JOHN ¹	GREATEST HITS	44	
34	39	EAGLES ¹	HELL FREEZES OVER	171	
35	30	MILES DAVIS ¹	KIND OF BLUE	17	
36	33	AEROSMITH ¹	AEROSMITH'S GREATEST HITS	275	
37	38	VAN MORRISON ¹	THE BEST OF VAN MORRISON	374	
38	39	SUBLINE ¹	40 OZ. TO FREEDOM	68	
39	18	MARVIN GAYE ¹	EVERY GREAT MOTOWN HIT	69	
40	44	SANTANA ¹	GREATEST HITS	101	
41	36	METALLICA ¹	MASTER OF PUPPETS	383	
42	26	OFF LEPPARD ¹	VAULT — GREATEST HITS 1980-1995	410	
43	43	METALLICA ¹	RISE THE LIGHTNING	366	
44	41	JANIS JOPLIN ¹	GREATEST HITS	292	
45	41	AEROSMITH ¹	BIG ONES	114	
46	35	NO DOUBT ¹	TRAGIC KINGDOM	49	
47	43	ERIC CLAPTON ¹	THE CREAM OF ERIC CLAPTON	114	
48	—	CREDENCE CLEARWATER REVIVAL ¹	CHRONICLE VOL. 1	242	
49	—	AL GREEN ¹	GREATEST HITS	34	
50	50	THE BEATLES ¹	THE BEATLES GREATEST HITS 1963-1995	38	
Circles around album titles indicate they have fallen below No. 100 on The Billboard 200 or moved to other albums. Total Chart Weeks column indicates combined weeks titles has appeared on The Billboard 200 and Top Albums Chart. ¹ Recording Industry Association of America (RIAA) certification for sales of 500,000 units for sales of 1 million units, with multimillion series indicated by a numeral following the symbol. *Astoria indicates vinyl is RIAA available. Most tape prices, and CD prices for three and four disc sets. [†] Top prices marked EO, and all other CD prices, are equivalent to retail prices, which are projected from manufacturer's data. [‡] Indicates past or present Masterpiece titles.					

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NARM '98

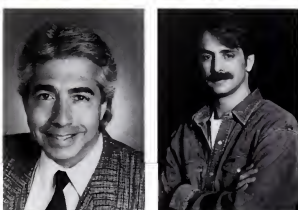
EXPANDED MERCHANTS & MARKETING SUPERSECTION

HOROVITZ

(Continued from page 80)

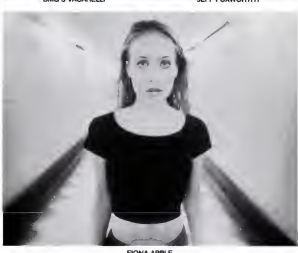
vention. Stuart Glassman, formerly with Radio Doctors Milwaukee one-stop, sent T-shirt and a box full of what he called "other junk" given out at prior conventions. Jim

opening-session keynote address by Richard Branson of the Virgin Group are performances by Jeff Foxworthy (Warner Bros. Nashville), Sister Hazel (Universal) and Ricardo Lemo



BMJ'S VACARELLI

JEFF FOXWORTHY



FIONA APPLE

Tedjens, NARM's first president, is bringing himself as a "personal" contribution to the gathering.

Deck Clark, host of the closing 40th-anniversary banquet and awards presentation, is bringing his own memorabilia from his "American Bandstand" show. A special video screening throughout the evening will include historic footage intended to take attendees down memory lane. Horowitz also notes that the four acts scheduled to perform not only offer a mix of musical genres, but also will include a selection from each of NARM's decades—the '60s, '70s, '80s and '90s—in addition to a recent hit. Artists and labels are Pina Apple, THE WORK GROUP, Randy Travis, DreamWorks Nashville; Bryan White, Asylum; and Brian McKnight, Mercury Records.

PERFORMANCE OVER PRESENTATION

As far as the convention format is concerned, "We've got to pay attention to changes in regard to the location," Horowitz notes. In place of lengthy product presentations, showcase acts will perform. Sandwiched around Horowitz's welcome and the


(Putnamay World Music), BMG is sponsoring the opening cocktail party. Upi the reception and entertainment for the Scholarship Foundation dinner and PGD the popular evening Zone Nightclub showcases. The other distribution companies are contributing acts and other convention support, while Tower Records is hosting a Store Managers Bash.

SEMINAR TOPICS

Horowitz points to three key seminars that relate to the major challenges facing the industry as it heads into the 21st century. "No. 1 has to be understanding the consumer better than we do," he says, "and tailoring both our music and business policies to help our customers find and buy the music in the way and format they want." NARM and RIAA jointly funded extensive research last year that involved about 3,000 consumers reached via focus groups, phone interviews and retail intercepts (store-exit surveys). Highlights will be covered by Owen Lipkowitz of Sound Thinking in the "An In-Depth Look At Music Consumers" presentation.

New technology is another vital around Horowitz's welcome and the

(Continued on page 80)



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Keynoter Profile: RICHARD BRANSON

From mail-order to Megastores, the maverick entrepreneur moves onward and upward.

■ BY DEBBIE GALANTE BLOCK

It all started when Richard Branson started a mail-order record retail business in 1970. That modest beginning led to the start-up of Virgin Records in 1973, and today Branson is chairman of the Virgin Group, which includes Virgin Atlantic Airlines, the 122-store Virgin Megastore chain, Virgin Cola and,

most recently V2 Records.

Born in 1950, Branson showed his entrepreneurial flair first at age 17, when he established a national magazine while still in school. After inaugurating the Virgin mail-order business, he opened a record shop in London, and by 1973 he had founded Virgin Records and signed his first artist, Mike Oldfield. It was in Oxfordshire that Oldfield recorded Virgin's first

hit, "Tubular Bells." And, the rest, as they say, is history. Over the years, such artists as Steve Winwood, Peter Gabriel, Culture Club, Janet Jackson and the Rolling Stones have all called Virgin home. Virgin Records grew to become one of the most successful labels ever, but Branson sold it to Thorn EMI in 1992 to save his then-fledgling Virgin Atlantic Airlines. Under the terms of the deal, Branson was excluded from the record business until 1996. But, in December of that year, he came back with a vengeance, establishing a new label—V2 Records. At that time, he told Billboard, "We had great fun building the record business, and when it was sold in 1992, I regretted the sale almost from the word go. I hadn't realized the extent that the music business had entered my blood."

V2, which has offices in New York, London, Paris, Stockholm, Berlin, Sydney, Brussels and Holland, with



licensing partnerships in place in the Far East, functions much like Virgin used to. It has the financial backing of a bigger label, but still works like an independent, according to company spokesmen. V2 artists include 12 Rods, Marc Anthony Thompson's

Chocolate Genius, Mercury Rev, High Llamas, Billy Joe Crawford and Alike Temple. V2 has also purchased a controlling interest in Gee Street as well; that label boasts the talents of PM Dawn and RZA, among others. Most recently, V2 inked a deal with BMG for North American distribution which led to the release of Jungle Brothers and Ambersunshower albums last spring.

In that same Billboard interview, Branson gave his operating philosophy: "To be the best, treat people like people—not like financial assets—and to be at the forefront of contemporary music around the world."

Branson has also been in the film business. In 1984, his company made a movie of George Orwell's "1984" with Richard Burton and John Hurt, and Branson has recently said that movies are another place he still wants to be, although no specific plans have been announced as yet. The coming year holds promise for Branson as well. He plans to open five Megastores while also launching Virgin Cola and Virgin Cinemas in the U.S.



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LIFE OF AGONY

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POWER RECORDS

Hotties's hottest Rap label enters into partnership with Roadrunner. Fresh Nasty, Cherelle, more.

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Keynoter Profile: PHIL RAMONE

The Grammy-winning "Pope Of Pop" is known as an innovator and an inspirational force.

The press calls him "talented" and "cutting-edge." Producer colleagues call him "extraordinary." And many call him "The Pope Of Pop." A prolific producer with credits as diverse as Billy Joel and Luciano Pavarotti, Ramone has also been associated with innovations that have changed the face of the recording industry. And now, as president of N2K Encoded Music, Ramone is directly involved with new technologies and music's marriage to the Internet—a subject he will speak on Tuesday morning at NARM's 1998 convention.

How did it all begin? Playing the violin at age 3, Ramone was considered a child prodigy. At age 10, he played a Command Performance for the Queen of England. Ramone attended the Juilliard School of Music and by age 18 worked as a performer and composer, traveling and appearing in clubs. In 1961, he opened his own independent studio, A&R Recording in New York. Around that time, he was asked to produce President Kennedy's famous party (where Marilyn Monroe sang "Happy Birthday"). And that wasn't his only involvement with the White House; Ramone later supervised music for the Jimmy Carter inaugural-concert special.

Ramone, who is also chairman of the National Academy of Recording Arts and Sciences, has always been among the first to adopt exciting technologies. For example, he was first to use Dolby four-track discrete sound in the 1976 motion picture "A Star is Born"; establish a satellite link between a Burbank Studio and Todd-Ao; create Dolby optical sur-

round sound for the film "One Trick Pony"; make digital live recordings for Billy Joel's "Songs In The Attic"; and to use a fiber-optics system (EDNet) to record tracks in "real



time" from different locations for Frank Sinatra's "Duets I & II." In 1997, he added another first to that list when he produced Dave Grusin's "West Side Story" on DVD for N2K. "West Side Story" is the first DVD to have music programming produced exclusively for the new format.

Ramone has been nominated for a total of 16 Grammy awards and won the coveted prize eight times. His wins are as diverse as the artists he has produced. In 1975, Phil Simon's "Still Crazy After All These Years"

(Continued on page 86)



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(Continued from page 84)

markets working with local radio, colleges, clubs, putting together local promotions. They are getting better at dealing with records breaking on a regional basis. Are they perfect? Not by a long shot. But they are getting better."

LOCAL GROWTH ISSUES

Many chains are also getting better at paying attention to the unsigned

acts that are getting a lot of attention in their local markets. For instance, the folk-rock band Rusted Root hails from Pittsburgh and had developed a large following there with its first album, which it distributed itself. National Record Mart says it bought that title on consignment and sold between 5,000 and 10,000 units, a large number for an unsigned band. When the act joined Mercury Rec-



BILL THOM

ords, NRM continued to show its support and was responsible for 25% of the national sales of the band's first major-label album in the initial months of release. Jeff Brody, senior VP of sales for Mercury, says, "They [NRM] were the biggest seller of the record in the first week. They helped break it."

NRM continues to buy music by local acts, as it did with the then-unknown Rusted Root, on a consignment basis. Bands that come into the stores are directed by the managers to the store specialty buyer at corporate headquarters.

"We won't take just anything," says Grandoni. "We'll see if the act has a following, if the product might be viable. We're not interested in a local band selling four or five records to their relatives."

A similar situation exists at Harmony House, the successful regional chain based in the Detroit suburb of Troy. Bill Thom, president of the



RUSTED ROOT

chain, says the retailer employs a buyer in the central office who listens to music from local bands and can have the albums distributed to the stores.

BEACHES OF CAROLINA

Retailers also are paying attention to certain kinds of regional music that do not break out of their geographic areas. At National Record Mart, for example, beach music, the exuberant rock of North and South Carolina, gets prominent display in those states, especially in NRM's Waves stores in the resort communities. Stores display regional recordings in a Local Music section.

But paying attention to regional differences for a national chain means more than, say, putting a lot of Latin

product in stores that happen to be situated near the Mexican border or in South Florida.

Two chains that have made a big commitment to the Latin market are Musiland and Wherehouse. But executives at these chains point out that retailers will make mistakes if they do not pay attention to the differences between, say, regional Mexican and tropical Latin music.

It is that kind of sensitivity to the subtleties of the music and to the local marketplace, the executives say, that makes the difference between success and failure when chains adopt a regional approach to selling music.

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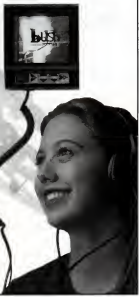
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KEYNOTE PROFILE: RAMONE

(Continued from page 84)

won Album Of The Year, and in 1979, Billy Joel's "52nd Street" received the same honor. In 1983, Ramone garnered a Grammy for Best Album Of An Original Score for "Flashdance" and in 1995 won the award for Best Musical Show Album for "Passion." He even scored an Emmy Award in 1973 for "Liza With A Z."

Ramone sees the Internet as an opportunity to sell all of that music and more. "There's no way a traditional record company can go without selling in stores," he told Billboard. "The Internet can help lead people into those stores. It's just another electronic Billboard. Record companies have limitations with regard to how many times a song is played on the radio. The Internet is another place to hear it, sample it and then go to your favorite store to buy it. The Internet is part of our future, and it is here now."

With a look to the future, in May 1996 Ramone told Billboard, "I will keep trying to do things that are musically challenging. It's like to pass this information over to people...I love that the young people who are just starting out have tremendous faith in the fact that they can make it. They need to be told that they can make it. I'm looking forward to the next several years. I think they will be an incredible musical experience for all of us." —D.G.

HOROVITZ

(Continued from page 82)

focus, with the DVD Group presenting demonstrations and discussions on "The DVD Video Experience" in a separate room for two full days. Russ Solomon of Tower Records Video is moderating a panel on "DVD Perspectives...Diversity Prospects." Related to DVD Audio, Horovitz observes, "What I find frustrating is that our industry is fortunate to have an account base that is very supportive of new technology. But we have to ask consumers what combination of sound quality, portability and price they're willing to pay for. That's why this consumer research is so important in helping us interpret trends. Then we can pay for more useful stuff, and do a better job of making it work for us and our customers."

WEB SHAPES

Internet sales, distribution and

marketing prospects are another technology-related interest. "More retailers are using their own World Wide Web sites to enhance their own business," she says. "There are hundreds of sites related to music in some way, shape or form, with new ones created every day. The Internet presents both a challenge and an opportunity to our members."

"We're making ongoing decisions on how best to utilize our own NARM Website to benefit our retailers, suppliers and customers."

As an example, she points to amazon.com, the biggest bookseller in cyberspace. "They just announced they're adding music, joined NARM and will have several key executives at the convention," explains Horovitz.

Charly Prevost of *Album Network* will moderate a two-part seminar, "The Online Retail Phenomenon."



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Part One, "Stores Without Walls," will have representatives from Tower Records, Capitol Records, Columbia House, Newbury Comics Interactive, CDNow and N2K Entertainment. "The Future of Distribution: When Bandwidth Catches Up," will have participants from BMG Entertainment, Valley Record Distributors, Geffen Records, Artist Direct and Liquid Audio.

A third key area is the independent retail conditions, which Horovitz says "are among the many survivors, because they are older, smarter and more realistic in how they do business. Their ability to break product is important, and the strong response to a presentation at our fall conference suggested a broader appeal at the convention." Another two-part seminar will kick off with "Coalition of Independent Music Stores (CIMS)," moderated by Don VanCleave of Magic Platter, Birmingham, Ala. Panelists include representatives from Music Millennium, Fingerprint and Waterloo Records. George Daniels of George's Music Room, Chicago, will chair the "Urban Retail Coalition" panel, with representatives from V.I.E. Records, 2 Live Music, LBM Records and Serious Sounds.

THE NEXT MILLENNIUM

"Our two keynote speakers are a complementary mix of the past, present and future of our industry," Horovitz notes. Opening session keynote Richard Branson, chairman of The Virgin Group, has a diverse and unique background that includes an indie label that became a major

company in the world of Internet retailing.

Horovitz sees NARM in pretty good shape for the new millennium. "Related to meeting the goals of our strategic plan and implementing the changes, we're right on track," she says. "We've strengthened our ties to other industry organizations, as evidenced by our research project with RIAA and our working with VSDA on 'The Tin Drum' lawsuit in Oklahoma City, against the attempt to pull the R-rated, award-winning film off video store shelves as 'pornography'."

"With ITA [International Recording Media Ass'n.], we cooperated on the very successful 'Save The Audiocassette' coalition campaign. Results will be highlighted by coalition chairman Lou Vercarelli of BMG on the panel moderated by Billboard charts director Geoff Mayfield, 'Mining Continued Sales From Singles & Album-Length Cassettes.' We just had the first steering committee meeting on an 'Entertainment Packaging' coalition, to be jointly funded by NARM and ITA, which Lou will also chair."

"The future of our business is exciting, and it's going to be fun, so stay tuned," she says.

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SCRATCHING A NICHE

(Continued from page 22)

put more product in the bins and expect it to sell. Effective marketing programs have to be developed, and adequate price and positioning funds have to be obtained from the labels to make the programs work.

CLASSICAL PERFORMANCE IMPROVES

Classical labels welcome the emphasis given to the genre by many retailers, especially after years of softness in the category.

Joe Szurly, VP of sales at Sony Classical, gives high marks to Musicland—as well as to chains that have traditionally been strong in selling classical music, such as Tower, Borders, HMV and Virgin—for implementing targeted marketing programs that have been successful.

"The accounts had to do something



SONY CLASSICAL'S SZURLY

to keep any semblance of a classical business alive," says Szurly. "They've shortened SKUs and targeted individual stores. And they're performing better."

But label executives do not want to see non-pop genres of music become, in a sense, ghettoized within certain stores and ignored throughout the rest of the retail system.

"Hopefully, with the right A&R direction, records can come out of these departments and sell through the complete chains," says Szurly. Sony Classical has been able to do just that in recent months with the cross-over success of the "Titanic" soundtrack, which became No. 1 on the pop albums chart.

One of the best examples of niche marketing by a chain is from Harmony House, which has operated a classical-only store in Royal Oak, Mich., a suburb of Detroit, for more than eight years.

Chain president Bill Thom says the decision was made several years ago to have a store specializing in classical because the demographics were right and the sales data indicated that the concept would be a success.

"We were trying to design a retail concept in demand by music consumers," says Thom. "Classical customers need to have selection. That's the key to being successful. But it's unlikely to have a broad selection of classical music in every store."

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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Virgin Sues Pumpkins For Alleged Breach Of Contract

Virgin Records America has filed a lawsuit against the Pumpkins, the alleged breach of contract and non-payment of royalties. The lawsuit was filed in the U.S. District Court in Los Angeles, California, on March 12, 1997. The Pumpkins, a five-piece band from Los Angeles, had signed a recording contract with Virgin in 1994. The contract provided for the Pumpkins to record two albums for Virgin. The first album, "Pumpkins", was released in 1995. The second album, "Pumpkins II", was released in 1996. The Pumpkins have not released any new music since 1996. Virgin is seeking damages of \$1 million.

Rounder Discussing Distrib. Options With Majors, Indies

Rounder Records is making the music scene aware of its distribution options. The company is currently in discussions with several major and independent distributors. Rounder is a 100% employee-owned company. The company's catalog includes over 100 albums. Rounder is currently looking for new artists to sign.

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Badge Of Honor. Actor Jason Harvey, right, formerly of "The Wonder Years," and executive producer David Salzborg received the Silver Screen Award in the educational home video programming category at the U.S. International Film and Video Festival, held in Chicago. They won for their title "A Day With Officer Pete." It, real-life Boston cop Pete Salzborg teaches parents and children basic, everyday safety lessons. Trident Entertainment in Los Angeles distributes.

Handleman Loses Handle On Video; Hallmark Gets A Case Of Cabin Fever

DECLINE AND FALL: Handleman, the rackjobber that once controlled sell-through deliveries to many mass merchants, continues to get hammered by video—big time.

Pre-recorded cassette sales declined to \$19.6 million for the third quarter ended Jan. 31, a 72% drop from the \$70.2 million registered during the same period in fiscal 1997. A year earlier video accounted for 21% of Handleman's quarterly revenues of \$330.5 million; more recently, the figure was 6.4%. Handleman attributed the slowing to "continuing increases in direct purchases... by major customers."

At least one of these customers is adding insult to injury: Kmart, which started buying direct in the past year or so, has chosen Warner Home Video as category manager. Kmart spokesman Dennis Wigen says the studio, which is "brand new to video," won the job over Universal, Disney and Homebox.

Warner is expected to provide insights on everything from details like box-etching and bar codes to consumer purchasing trends. "They represent the industry on our team," Wigen says. Starting with consumables, Kmart has been installing category management for the past 18 months.

Kmart is also enthusiastic about DVD. According to Wigen, sales in the 100 superstores where the format is available "are doing really well." Player volume is modest by comparison. "It's probably close to plan, but we didn't think we were going to be selling that much," he says. Limited availability is one reason; so is the strategy of pricing units at what he calls the "enthusiast's level," i.e., near list. Wigen expects a significant change by fall when players should become cheaper.

DESERTED CABIN: Hallmark Home Entertainment has acquired the assets of Cabin Fever Entertainment, pulling the plug on the Stamford, Conn., independent. "We've been over it of business," said a Cabin Fever employee reached by phone. By the day after the announcement, the staff members—among them president Jonathan Nelson—had cleaned out their desks and left. It isn't known whether anyone will be shifting to Hallmark.

The sale followed close on the heels of the announcement by Cabin Fever's corporate parent, UST, that it would unload ventures outside its core business of smokeless tobacco (Picture This, Billboard, Nov. 29, 1997). Hallmark was the logical buyer, as its president, TV producer Robert Hallmark Jr., had licensed Cabin Fever a bevy of programs, including "Lonesome Dove" and "The Little Rascals."

The best-selling "Dove" and related titles "Dead Man's Walk" and "Streets Of Laredo" have been placed on mor-

torium, awaiting repackaging and rerelease later this year, says operations VP Erin Meeker. She adds that there "are some nice classics" that await new marketing campaigns. In the meantime, Hallmark has been checking with distributors on inventories of existing releases while preparing one title that Cabin Fever didn't have a chance to ship: A TV remake of Truman Capote's "In Cold Blood" starring Anthony Edwards, Eric Roberts, and Sam Neil.



by Seth Goldstein

bia's rerelease of his "Close Encounters Of The Third Kind," said for heavy retail exposure, doesn't include DVD. Spielberg is said to be awaiting DVD's pay-per-view, disposable alternative.

Buena Vista Home Video adds 12 titles March 24 and April 21, all at \$29.98. Arriving this month are "Cinderella," "The English Patient," "Mary Poppins," "Trainwrecked," "Metro," and "Evita." Arriving April 21 are "G.I. Jane," "101 Dalmatians," "Nothing To Lose," "Mimic," "A Thousand Acres," and "Supercop." Warner Home Video releases "L.A. Confidential" March 14, day-and-date with the VHS edition... Anchor Bay Entertainment surrenders "Prime Suspect 1" and "Prime Suspect II" April 28. Ahead are the Masterpiece Theatre production of "Moll Flanders" and "Crimes Of Passion," starring Kathleen Turner and Anthony Perkins.

Similar's stamp of approval this spring includes "Godzilla: King Of The Monsters," "Terror Of Mechagodzilla," "Godzilla Versus Mothra," "Godzilla's Revenge," and "Godzilla Versus Monster Zero." March 14, day-and-date with the VHS edition... "I Like To Play Games," "Interactive Personal Trainer," "Julie Strain—Dark Secrets," "The Killer Inside Me," "The Royal Hunt Of The Sun," "Sworn Enemies," "The Jinxies," "Ticket To Heaven," and "Trapper County Woe"... On Feb. 17, LIVE Home Video released "Critical Care," "Universal Soldier," and "Capricorn One" at \$29.98 each.

This from the Optical Video Disc Assets: "With one-twelfth the number of titles, DVD accounted for 976-35% of laserdiscs' software revenue at retail in 1997." Laser gets no mention on the Internet; DVD rates hundreds of entries, the group says.

Retailers Still Upbeat On Sell-Through '97 Sales Helped By Larger No. Of Titles

■ BY STEVE TRAMMAN

NEW YORK—Now that the dust has settled, what word best describes sell-through '97? "Flat," according to most industry analysts. But the view from the retail trenches is different.

Sales continued to grow last year, and the holiday gotraught a good finish to the year with a broad range of titles appealing to all ages. Adding to generally bullish reports from major chains and independents were encouraging sales of music video, DVD, and the influx of old hits repriced to \$9.98.

Certainly, consumers churned out cassettes in volume. Industry sources

indicate that a total of nearly 232.3 million sell-through units were shipped to retailers in 1997, up 8% from '96. Deliveries included some 50 titles with minimum preorders of 50,000 units each, up from 43 in that category last year.

Retailers were definitely keeping a tighter rein on inventory. The average direct-to-sell-through week reached up 4.65 million units, roughly 10% below the previous year's average. Music, though, showed a 10% gain, net of returns, to 18.6 million tapes. The leaders were "Lord Of The Dance," which shipped 800,000 tapes, and "Hanson," at 400,000.

A LOOK BACK...

For Hollywood Entertainment, which last year nearly doubled its store count to 900, sell-through in established outlets was strong but not up to 1996 levels, according to senior VP for product Doug Gordon.

The chain compensated with expanded sell-through sections in the November and December editions of its in-store magazine, Hollywood Insider. In addition, the larger locations now carry up to 2,000 affordable titles, drawing customers looking for more than well-publicized hits like "Men In Black," "The Lost World: Jurassic Park," and "George Of The Jungle."

At West Coast Entertainment, "sell-through was extremely successful last year," says corporate development VP Steven Apple. "It was basically the way we purchased, merchandised, and advertised." West Coast delivered more than 2 million sales brochures and catalogs in the fourth quarter.

Inventory and space were increased substantially, particularly in older

stores. Virtually all the top holiday titles did well, with Apple noting good action in widescreen editions and boxed sets. He adds, "We're really promoting our motto as 'the movie buff's movie store.'"

John Bedard, president of Minneapolis-based Video Update, says the acquisition of the Movie's chain will enhance buying opportunities in the combined 700 outlets in the Midwest and on the East Coast. In the second half of '96, Video Update expanded sell-through space, adding significantly to inventory. Bag-stuffers highlighted new holiday titles each week, and consumer response was encouraging, Bedard says.

Tower Records video sales VP John Thrasher reports that sell-through was up approximately 15% last year at 107 locations. "Although no title came close to Independence Day" in '96, we sold a much wider span of releases," he says, including 20th Century Fox Home Entertainment's "Star Wars Trilogy Special Edition" boxed set.

Two big surprises in the music category were "Lord Of The Dance" and "Riverdance," which sold "tremendously all year long," Thrasher adds. "We increased our department space for sell-through and shipped direct to the stores instead of from our central warehouse. This enabled us to keep on top of inventory much better and certainly helped our margins."

Activity sailed new heights for J&R Music World, Manhattan's largest independent music, video, and computer software outlet. Advertising section Abe Brown says that 1997 "was the best year ever for sell-through action" at retail and via mail order, which offers

(Continued on page 95)

SPRING TRAINING.



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Sight & Sound Surveys DVD Markets For Dealers

SIGHT & SOUND'S SMART PLAN: St. Louis-based distributor Sight & Sound has come up with an inexpensive way for retailers to determine if their markets are ready for DVD.

Under the plan, called Smart Start, the distributor conducts a demographic profile of a dealer's market and cross-references it with the profile of the typical DVD consumer.

The study costs \$20, which can be credited back to the dealer with its first DVD order. If a retailer decides to begin carrying the format based on the survey, it can get a merchandise kit for \$50 from Sight & Sound with a minimum order of 25 DVD units.

With an order of 75 units or more, the kit is free.

The kit includes an in-store banner, eight teaser shelf talkers, removable stickers that can be placed on VHS boxes to alert customers that a title is also available on DVD, bug staffers touting DVD's benefits, and a product demo.

"There's a danger jumping into DVD with both feet if your market isn't ready for it," says Sight & Sound executive VP of sales and marketing John Kane. "We're trying to balance profitability and getting the format introduced to more dealers and consumers."

John says the distributor will introduce the program this month via its weekly mailer, Marquee Entertainment.

"The distributor has already received inquiries from about 100 of its customers asking how, or if, they should be stocking DVD."

"My guess is that we'll get another 200 self-qualifying retailers once the program is announced," Jump says.

The demographic study, which isn't required to receive the merchandising kit, looks at income level, education, age, and other bases to give dealers a better idea if their customers are potential DVD consumers.

Sight & Sound also recommends that dealers conduct their own surveys. It also says retailers should ask local consumer electronics stores for names of people who have bought home theater systems or other video-viewing equipment and alert them that they carry DVD in their stores.

In other Sight & Sound news, Jump says the company is on the menu following a tough year.

"We're doing much better, and the studios have been very cooperative," says Jump. "We've put a lot of systems in place, and we won't be making the same mistakes again."

Jump says the distributor ran into big financial trouble by overselling self-through product into the market. "It was a real battle for us," he says.

Now, he says, the distributor carefully analyzes sales of each store to determine the right buy. In addition,

he says, the distributor won't ship orders until 10 days after street date to avoid massive returns. "The idea is to touch product once, just like a rental title," he says.

IMAGE'S NEW IMAGE: After establishing itself as a leading distributor of laserdiscs and now DVD, Image Entertainment will begin releasing programs on videotape.

The new direction follows a licensing and distribution deal with GRB Entertainment, a reality-based production company that supplies programs to the Discovery Channel and the Learning Channel.

Under terms of the multi-year agreement, Image will distribute GRB programs on tape, DVD, laserdisc, and

in some cases DVD-ROM. "Back when we started, it was easy to carve out a niche by acquiring the laser rights," says Image director of marketing Garrett Lee. "Now companies don't want to fragment licensing rights to different companies."

The first title scheduled for release under the new deal is "Movie Magic: Disasters At Sea."

Fried at \$14.98, the cassette is a behind-the-scenes look at the special effects created for "Titanic," "Crimson Tide," and "Deep Rising."

Street date is April 21. Yet because of the enormous success of "Titanic," Image will most likely release the title in early April. "The large chains want it yesterday," says Lee.

Laser and DVD editions, each priced at \$19.98, will follow.

Image will handle sales and marketing to its existing laser accounts, but Sleephease Entertainment will handle video specialty, mass merchant, and grocery accounts.

The company, headed by former Orion Home Video executive VP Herb Dorfman and Joe Pershes, is "taking the video to the street," says Lee.

Two more "Movie Magic" releases will follow later this year, including "The Final Frontier," which examines the special effects of "Star Wars," "Independence Day," and "Starship Troopers." The title will be in stores by mid-May. There's also a documentary of the making of Columbia Pictures' "Godzilla" in the pipeline.

Other series in the GRB library are "Sea Trek," an underwater adventure series; "Anatomy of Disaster," which looks at the aftermath of hurricanes, earthquakes, and "What Went Wrong," about man-made disasters such as explosions and airplane crashes.

The all-rights GRB deal marks the second time Image has distributed a program on video. In 1997 the company released a recording of the stretch limo hit, music video "Woodstock" to retail; it had previously been sold to consumers via a direct-response campaign.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** No. 1 ***				
1	1	4	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	\$14.95
2	2	5	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	\$9.99
3	4	3	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Bob Odenkirk	1997	R	\$14.95
4	3	8	SOUL FOOD	FoxVideo 4493	Vanessa Williams Wesley Fox	1997	R	\$19.98
5	6	3	MARILYN MANSON: DEAD TO THE WORLD	Intercope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	\$16.95
6	30	2	PLAYBOY'S VOLUPTUOUS VIKENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	\$14.95
7	9	18	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	\$19.98
8	16	5	SPICE GIRLS: GIRL POWER! LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	\$19.98
9	7	32	THE BLUES BROTHERS A*	Universal Studios Home Video 83579	Den Aykroyd John Belushi	1980	R	\$14.98
10	10	7	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	\$19.98
11	8	4	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna John Burt Foster	1996	PG-13	\$19.98
12	5	11	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dennis Quaid	1997	PG-13	\$14.95
13	11	15	MEN IN BLACK	Columbia TriStar Home Video 82453	Will Smith Tommy Lee Jones	1997	PG-13	\$19.98
14	NEW	1	AUSTIN POWERS	New Line Home Video Warner Home Video N-577	Michael Myers Elizabeth Hurley	1997	PG-13	\$14.98
15	13	3	RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Animated	1998	NR	\$14.98
16	EX-ENTR	1	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	\$19.98
17	22	3	TRAINSPOOTTED	Minimax Home Entertainment Buena Vista Home Entertainment 9140	Ewan McGregor Jennifer Lee Miller	1998	R	\$19.98
18	18	10	ANDREA BOCCELLI: TIME FOR ROMANCE	PolyGram Video 440063935	Andrea Bocelli	1997	NR	\$14.98
19	NEW	1	DANTE'S PEAK	Universal Studios Home Video 83215	Pierce Brosnan Linda Hamilton	1997	PG-13	\$14.98
20	27	27	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 199V0160-3	Rage Against the Machine	1997	NR	\$14.98
21	19	3	PLAYBOY'S COMPLETE MESSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	\$14.98
22	18	10	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin James Michael Jeter	1997	PG	\$19.98
23	19	19	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10199	David Arquette Beyoncé	1998	G	\$14.98
24	27	16	THE PRINCESS BRIDE	MGM/UA Home Video Buena Vista Home Video 7709	Gary Oldman Cary Elwes	1987	PG	\$14.98
25	27	156	SLEEPING BEAUTY	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1950	G	\$14.98
26	24	4	DONNIE BRASCO	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp	1997	R	\$14.98
27	19	18	HANSON, TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	\$14.98
28	NEW	1	TO KILL A MOCKINGBIRD	Universal Studios Home Video	Gregory Peck Mary Badham	1962	NR	\$14.98
29	28	28	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Lionardo DiCaprio Claire Danes	1998	PG-13	\$14.98
30	26	3	THE SIMPSONS—WAVE II	FoxVideo 1403999	Animated	1997	NR	\$14.98
31	29	3	RIVERDANCE LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	\$14.98
32	18	18	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Animated	1963	PG	\$19.98
33	28	18	NINE INCH NAILS: CLOSURE	Interlope Video TriStar Home Video 6734	Nine Inch Nails	1997	NR	\$14.98
34	20	18	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	\$24.98
35	31	2	IL POSTINO	Minimax Home Entertainment Buena Vista Home Entertainment 9921	Fausto Tomasi	1996	PG	\$14.98
36	34	27	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-34866	Fl Fleetwood Mac	1997	NR	\$19.98
37	32	3	EMMA	Minimax Home Entertainment Buena Vista Home Entertainment 9677	Gwyneth Paltrow Ewan McGregor	1996	PG	\$19.98
38	NEW	1	THE BEAUTICIAN AND THE BEAST	Paramount Home Video 334003	Fran Drescher Timothy Dalton	1997	PG	\$14.98
39	35	6	LEAVE IT TO BEAVER	Universal Studios Home Video 83357	Christopher McDonald Janine Turner	1997	PG	\$14.98
40	NEW	1	CHOW YUN-FAT: GOD OF KILLERS	Araya Home Video Kanos Entertainment 8024	Chow Yun-fat	1998	NR	\$19.98

*R14A gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. *R14A platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail. *R14A gold certification for a minimum of 125,000 units or a dollar volume of \$2 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. *R14A platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.8 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard®/BPI Communications.

SELL-THRU

(Continued from page 85)

30,000 video titles. "This helped virtually everything sell across the board through the holidays."

... A LOOK AHEAD

What about '88? It's off to a good start, Hollywood Entertainment's Gordon reports. "A lot of the positive reaction we're seeing is due to the studios setting up good release schedules." The chain plans "to do a lot more title-specific promotions this year. We were very successful in 1987 with several pre-sell tied to multiple discount rentals."



Hanson's "Tulsa, Tokyo And The Middle Of Nowhere" provided one of the few bright spots in a lackluster holiday sales season. The PolyGram Video release propelled the music video category to new heights last year.

West Coast's Apple says that he remains bullish, citing good sales already on Columbia TriStar's "Air Force One" and excellent prospects for Fox's "Anastasia" and Disney's "Hercules." "The Little Mermaid," and "Flubber." Rentals are primary, Apple emphasizes, but all things being equal, "we'll be as aggressive as we were last year."

Bedard of Video Update is encouraged by the number of sell-through titles already announced for the first half of the year. Noting the chain's price-competitive nature, Bedard says he will be doing more promotions that tie sales to free rentals. Video Update may repeat a successful Coca-Cola promotion that offered product discounts with purchases.

Tower's Thrasher also points to a strong release schedule in the first half, highlighted by "Air Force One," "Hercules," "The Little Mermaid," "Flubber," and "Anastasia." An increasing number of sell-through cross-promotions with major packaged goods companies is contributing to increased consumer awareness, he adds.

"The momentum from the holidays for sell-through is definitely carrying through into the first half of the new year," J&R's Brown says. "We've already seen good sales for such titles as 'Air Force One,' 'Soul Food,' 'Evita,' and 'Hercules.' With 'The Little Mermaid,' 'Flubber,' and 'Anastasia' on the way, it's very encouraging."

Sales of catalog releases continue to be strong, he notes. One reason is New York's powerful attraction to tourists, many of whom visit the store to check out its breadth of widescreen and standard-dimension titles. Many walk away with a purchase or two.



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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	1	4	AIR FORCE ONE (R)	Columbia TriStar Home Video 71383	Harrison Ford
2	3	5	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 15441	Demi Moore
3	2	7	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
4	8	3	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
5	6	6	EVENT HORIZON (R)	Paramount Home Video 334282	Lance Reddick Lawrence Fishburne Sam Elliott
6	5	9	CORRUPTION THEORY (R)	Warner Home Video 15089	Mel Gibson Julia Roberts
7	10	2	CONTACT (R)	Warner Home Video 15041	Jeff Bridges Matthew McConaughey
8	35	2	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alfred Hitchcock
9	7	6	NOTHING TO LOSE (R)	Touchstone Home Video Buena Vista Home Entertainment 15440	Michael Keaton Michael Lawrence
10	NEW*	1	MAD CITY (PG)	Warner Home Video 15433	Dustin Hoffman John Travolta
11	NEW*	1	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
12	25	2	MOST WANTED (R)	New Line Home Video Warner Home Video 4245	Keanu Reeves John Wright
13	9	17	FACE/OF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
14	13	11	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dennis Quaid
15	12	13	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
16	10	15	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joy Lauren Adams
17	20	2	THE MATCHMAKER (R)	PolyGram Video 4400478372	Janeane Garofalo
18	4	18	HOOGLUM (R)	McGraw Home Video Warner Home Video 906282	Laurence Fishburne Tim Roth
19	18	7	PICTURE PERFECT (PG-13)	FoxVideo 4805	Jennifer Aniston Kevin Costner
20	15	7	SOUL FOOD (R)	FoxVideo 4493	Vanessa Williams Vince Fox
21	11	4	HERCULES (R)	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated
22	17	10	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video 93065	Michael Myers Elizabeth Hurley
23	19	4	EXCESS BAGGAGE (PG-13)	Columbia TriStar Home Video 82931	Alma Seltzer
24	21	5	GANG RELATED (R)	Orion Home Video 4316	James Belushi Tina Turner
25	16	7	MONEY TRULS (R)	New Line Home Video Warner Home Video 94468	Chris Tucker Charles Sheen
26	23	5	8 HEADS IN A BUFFET BAG (R)	Orion Home Video 4317	Joe Pea
27	28	5	BRASSERD OFF (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10485	Tommy Lee Melanie Lynskey
28	31	4	THE PILLOW BOOK (R-13)	Columbia TriStar Home Video 28703	Vivian Wu Eric McGinley
29	34	19	THE FIFTH ELEMANT (PG-13)	Columbia TriStar Home Video 82403	Grace Wu Guy Cloutier
30	NEW*	1	EVIE'S BAYOU (R)	Turner Home Video 956437	Samuel L. Jackson Lynn Whitfield
31	37	5	STAR MAPS (R)	FoxVideo 6104	Douglas Spain
32	NEW*	1	THE DISAPPEARANCE OF GARCIA LORCA (R)	Columbia TriStar Home Video 81363	Andy Garcia Edward James Olmos
33	40	5	KHAL, THE CONQUEROR (PG-13)	Universal Studios Home Video 83357	Kevan Soriano Tim Curry
34	27	2	GOOD BURGER (PG)	Paramount Home Video 335523	Keanu Reeves Tim Allen
35	22	20	GROSS POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Melanie Lynskey
36	26	10	SPAWN (R)	New Line Home Video 94610	Michael Shanks Michael Shanks
37	29	10	187 (R)	Warner Home Video 15432	Samuel L. Jackson
38	32	6	FIRE DOWN BELOW (R)	Warner Home Video 14914	Steve Seagal
39	24	15	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Will Smith Tommy Lee Jones
40	38	14	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock John Patrick

*ITA gic certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ©ITA gic certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard®/NPD Communications.

Home Video

MERCHANTS & MARKETING

'Elmo' Gets Vid, DVD Extras

ELMO ROCKS: Hot on the heels of its Feb. 20 prime-time ABC-TV broadcast, the star-studded "Sesame Street" extravaganza "Elmo-opolooza!" will roll into stores on home video April 14 supported by a multimillion-dollar, multitermed advertising and marketing campaign.

The \$12.96 Sony Wonder title, co-produced by Children's Television Workshop and Sony Wonder, contains footage not seen on TV, and the companion audio title, released March 3, also features bonus material. The program is also available on DVD for \$24.98.

"Elmo-opolooza!" features a diverse array of celebrities, including Rosie O'Donnell, Chris Rock, Jon Stewart, David Alan Grier, and Richard Belzer and an even more varied musical lineup.

Performances on the video include Jimmy Buffett with Kermit the Frog, Shawn Colvin with Ernie, En Vogue with Cookie Monster, Gloria Estefan with Rosita & the Oinker Sisters, the Fugees with Big Bird and Snuffy, and the Mighty Mighty Bostons with the Count.

Exclusive-to-video (VHS) interviews of behind-the-scenes consultants, according to Sony Wonder director of marketing John Phillips, who notes that bonus tracks on the "Elmo-opolooza!" audio release are Steven Tyler performing Oscar the Grouch's signature tune "I Love Trash" and Celine Dion singing "Happy Street" with Herry Monster, Big Bird, and Elmo.

"With the variety of musical guests represented, we're looking for airplay on pop, urban, and children's radio," says Phillips. The company is working to get airplay for numerous cuts off the album rather than releasing one commercial single.

"Sony Music promotion is helping us get airplay," he says, "and we're expecting national participation." TV ads will target pre-time, daytime, and cable programs.

Cross-promotional partners for the audio/video release include Disney Channel, Discovery Zone, and Dr. Pepper's Diapers.

Queen's Kid's Pick-nick children's meal promotion began in March, involving more than 5,000 DQ locations in the U.S. and Canada.

Four "Elmo-opolooza!" premiums and a coupon good for \$1 off the purchase of any "Sesame Street" video or audio product are being given away with the meals. In-store display units, posters, and customized Kid's Pick-nick bags will also promote the "Elmo-opolooza!" video and audio. The promotion runs through out this month.

The Discovery Zone tie-in is an eight-week program that begins in April.

It will feature in-store screenings of the title in all 200-plus discount video activity centers, as well as "custom 'Elmo-opolooza!' activities related to the video and audio," says Phillips. Both products, he notes, are packaged with two \$1-off coupons good toward the purchase of any "Sesame Street" video or audio.



by Moira McCormick

In addition, Phillips says, packages of Dr. Pepper's Diapers will contain a \$1 coupon good toward the purchase of the video, audio, book, or DVD.

He adds that Sony Teachers, "a key Sony partner," is doing its own "Elmo-opolooza!" promotion through

April and May.

Phillips notes that 1998 marks "Sesame Street's" 30th anniversary and the "Elmo-opolooza!" is the launching point for the yearling celebration.

The title's clamshell packaging—a first for any "Sesame Street" video—is embossed with the gold foil 30th-anniversary logo.

The "Elmo-opolooza!" marketing effort is "the biggest promotion Sony Wonder has ever done," notes Phillips.

"The crossover appeal is considerable because there's the fun of the Muppets for kids, songs, and guest stars adults love," Phillips says.

Billboard.

MARCH 21, 1996

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Week of Release Street Date List Price
*** No. 1 ***				
1	1	3	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997 26.99
2	2	184	SLEEPING BEAUTY Walt Disney Home Video/Buena Vista Home Entertainment 9511	1999 26.99
3	7	13	BELLE'S MAGICAL WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997 22.99
4	15	3	THE SIMPSONS—WAVE II FoxVideo 4100999	1996 28.98
5	5	209	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997 24.99
6	4	7	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS Universal Studios Home Video 83568	1997 14.98
7	22	3	THE BUGS BUNNY/ROAD RUNNER MOVIE Warner Family Entertainment/Warner Home Video 15715	1997 19.98
8	8	27	CATS DON'T DANCE Warner Home Video 95473	1997 19.98
9	11	53	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996 26.99
10	7	153	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0502	1987 35.99
11	13	13	ANASTASIA SING ALONG FoxVideo 4804	1997 12.98
12	12	11	THE LAND BEFORE TIME VI: THE MYSTERIOUS ISLAND Universal Studios Home Video 81187	1997 19.98
13	21	25	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997 15.98
14	18	133	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994 39.98
15	9	25	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Duststar Video/Marion Entertainment 53357	1997 12.95
16	14	17	CREATURE COMFORTS SBC Video/FoxVideo 7012	1997 14.98
17	NEW*	1	MARY-KATE & ASHLEY'S BALLET PARTY Duststar Video/Marion Entertainment	1998 12.95
18	10	215	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942 39.98
19	6	25	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Duststar Video/Marion Entertainment	1997 12.95
20	RE-ENTRY	1	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953 29.99
21	NEW*	1	MARY-KATE & ASHLEY'S CAMPOUT PARTY Duststar Video/Marion Entertainment	1998 12.95
22	20	165	ALADDIN Walt Disney Home Video/Buena Vista Home Entertainment 1662	1992 24.99
23	24	33	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Entertainment 9875	1947 29.98
24	NEW*	1	THE MAGIC SCHOOL BUS: GETTING ENERGIZED Kobalt Video/Warner Home Entertainment 18107	1998 12.95
25	17	7	BARNEY: IT'S TIME FOR COUNTING Barney Home Video/The Lyons Group 2022	1997 14.95

*ITA gic certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ©ITA gic certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard®/NPD Communications.

GENERAL

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CHARLIE APPELFIELD OLSON

ELMOLAPOLLO

Star: Wendy

45 minutes, \$14.98

TV-14

This commemorative of 30 years of "Sesame Street" recently aired on ABC-TV. For fans young and old, one video is definitely as good as a dozen.

The Muppets take to New York's Radio City Music Hall to perform some of their hits, but things take a bit of a hectic turn when host Jon Stewart gets locked in his dressing room and co-host David "Xan" Grier starts to lose his cool.

Of course the cast comes through with funny little sketches perfectly framed musical numbers that include a broad range of genres. Performing in what amounts to a series of ad-libbed vignettes are Shawn Colvin, who sings a beautiful ballad with Jimmy Buffett, who croons with Kermit about the frog's cousin, the "Caribbean Amphibia," and Kenny Loggins, whose "One Step at a Time" is the ultimate feel-good-for-all. Other wannabe-kid歌 include Kiki O'Donnell, Gloria Estefan, and Van Halen, who sing "I Wanna Dance with Somebody" in Boston, and the Pogues' gratulations appearances are made by Cindy Crawford, Madonna, and Combs.

Although longtime "Sesame Street" fans might wonder why the classic "The Rainbow Connection" is absent from the proceedings, the program is otherwise comprehensive and a real lot of fun.

JACKIE MASON: LOOK WHO'S LAUGHING!

Star: Jackie Mason

45 minutes, \$14.98

TV-14

In this program, which originally aired on selected public TV stations, Mason uses the line "It is like that in this country" as a springboard to reel in his U.K. audience and spin its traditions and the plight and reality of the modern Jewish man. From getting a nose job to shopping wholesale and dressing for success, Mason leaves few cultural stones unturned—even those that would be considered taboo to anyone else's mouth. Culling on the subject of his London audience, he makes points from time to time, he keeps the crowd—and viewers at home—engaged throughout. Material-wise, there's nothing particularly new or different for Mason here. But he compensates by being a tough enough audience for a colloquial comedian and delivers exactly the kind of laughs longtime fans have come to expect.

GRETRY: THE GREAT ONE AND THE NEXT ONE

Star: Gretry

90 minutes, \$14.98

TV-14

The Olympia women's go to Canadian native Gretry, but even a less-than-stellar finish can't take the shine off the Great One's illustrious career on the ice. A maturing prodigy from his peers and some winning game footage start things rolling, but the lion's share of the show is Gretry's own and comes that he keeps hockey enthusiasts might to keep their eyes on Gretry's antics and the equivalent of a firestorm that for fans, providing his thoughts on the potential of each of the spotlighted players as well as the specific challenges each is likely to face. Among those featured are Sergei Fedorov, Mike Modano, Peter Forsberg, Jeremy Roenick, and Jean-Jacques Lefebvre, the first generation of hockey stars.

FIRM BASICS: SCULPTING WITH WEIGHTS

Star: David

45 minutes, \$14.98

TV-14

Bathing-suit season is just around the corner, and the folks behind "The Firm" are back with their latest answer to getting rid of that extra winter baggage.

The "Firm Basics" series was designed for beginners; this tape begins with a succinct overview of weightlifting's merits, and then moves on to the exercises that are growing older. The workout itself is led by a cheerful back-to-basics instructor as an Oriental rug is thrown and requires only the use of a metal rack, hand weights, and a stool or a low bench. It's a good foundation to help fighters or those with low stamina get into shape and reshape their bodies. Also new in the line are "Fat Burning Workout" and "Abs, Buns & Thighs Workout."

THE WALL THAT HEALS

Star: R.C. Robertson

90 minutes, \$24.95

TV-14

Actor Lou Gossett Jr. hosts this understated and powerful tribute to the men and women who gave their lives during the Vietnam War. The tape is being released in conjunction with the 15th anniversary of the completion of the Vietnam Veterans Memorial, D.C., that bears the names of the more than 58,000 Americans who died in that controversial war. It features commentary from Vietnam veterans, some of whom loved ones, and some people involved in the memorial's fund-raising and construction. The program's simplicity is accentuated by the creators' decision to intersperse those clips with interviews

featuring former President George Bush, a host of U.S. senators and representatives, political consultant James Carville, and singer Country Joe McDonald.

RAW ASPHALT

Star: Rick

30 minutes, \$14.95

TV-14

For some reason, this tape's packaging is designed to look like an item one might find on a grocery-store shelf. But inside, viewers will find 100% outdoor craziness courtesy of some aggressive in-line skaters doing their thing around New York. Fancy camera angles and forward combine to produce a whirlwind tour of these extreme skaters on the move down center stairs, under footcandle, and through city streets; they visit Central Park, the South Street Seaport, and several other locales friendly to in-line skaters. Most of the tape includes action footage set to a hardcore soundtrack provided by the young bands Chaos Theory, Mes, Skindink, and Savage, but there are interviews with some of the fearless youth as well. Contact: 914-429-7479.

FIRST STRIKE: CRADLE IN THE SEA

Star: Kevin

90 minutes each, \$19.95 each, \$49.95 set bound set

TV-14

The "First Strike" series, which originally aired on the Discovery Channel, stream "cute" from start to finish. Italy marine mammals—from a sea otter to a spotted dolphin to a killer whale—are in the spotlight in this educational and enduring collection. Each Acorn tape contains two complete programs that follow one ani-

mal's development from birth to adulthood. What makes this series particularly accessible is that each show focuses on one specific species. Viewers get a detailed picture of each creature's development, from family matters to playtime to lurking dangers. The underwater film footage is terrific, and the narrative is engaging enough to be understood by the whole family. Contact: 800-474-0277.

WE GOT NEXT: THE STORY OF THE WINNAB'S

Star: Winnab's

ESPN Video Home Video Home Entertainment

90 minutes, \$14.99

TV-14

The WNBA got a lot of attention last year, and this video shows you why: Filled with all the pain and triumph of a professional sport, this video delivers fast breaks and exciting buzzer shots, as well as the true meaning of teamwork and team pride. Unlike many videos from the WNBA, this one contains parts that focus on individual stars, this video chronicles the ups and downs of entire teams, including frustrating losing streaks, coach firings, and injuries. These events' effects on each individual's performance is also explored. In one case, the Houston Comets' Cynthia Cooper rose to the occasion when teammate Sheryl Swoopes was sidelined with an injury. Cooper was later named most valuable player when the Comets won the championship. Several other outstanding players are highlighted, but the video—like the players—relies on a philosophy of team effort.

WING COMMANDER PROPHECY

Star: Wing Commander

90 minutes, \$14.99

TV-14

With the "Wing Commander" series as the benchmark space adventure franchise, follow-up titles have had to outdo their predecessors each time. "Prophecy" surpasses all its series' predecessors in story line and battle simulation and should go a long way toward ending speculation that the game is close to being too easy. With a Midway's music, a beautifully rendered, prototypical space warship, players get a chance to plot a variety of scenarios. Several other winning players will enjoy unraveling the mystery of a deadly new alien enemy. More familiar faces, such as Kiriakos, are also back, as is Dark Star, who reappears in a role as Blair in a few brief sequences.

ENTER-ACTIVE

BY DOUG REECE

MAGIX MUSIC MAKER

Star: Magix Music Maker

90 minutes, \$14.99

TV-14

The gap between actual recording studios and the home has been continually widened to narrow, and "MAGIX" takes the next logical step from where titles such as "Music" left off. This title not only ups the ante by providing an additional format for converting the home PC into a multi-instrument arranging tool, but it allows users to create a wide variety of percussion, string, keyboard, and brass instruments, as well as some great bells and whistles, should hold their interest.

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AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

THE TITANIC TRAGEDY

Star: Edith

90 minutes, \$14.99

TV-14

Originally released in 1987, this audio documentary tells the story of the Titanic's sinking and includes quotes from newspaper accounts that even as long as 24 hours after the disaster were erroneous. The book is a must for those who have been saved. The most riveting scenes of the music are the harrowing first-person accounts of survivors and rescuers. Bodin takes on the role of each person as he tells his or her harrowing story, and the book is a must for those who have been saved and shaken. The result is a "you are there" immediacy for Titanic enthusiasts; this audio is a must-listen.

SPENDING

Star: Mary

90 minutes, \$14.99

TV-14

Read by Blair Brown

90 minutes, \$14.99

TV-14

Monica Zia is an independent, savvy, and sarcastic artist. At a show, she discovers a young man who is telling her what she wants to hear to be her "muse" and enter to all her needs. She agrees to be his muse, but she is not both the man and the offer, but wonders if she's giving up her freedom by accepting the deal; she is as well as the middle-class youth turned mainstream nightmare.

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IN PRINT

Carville's gothic-industrial music scene.

Finally, there's the reflective

Man, who says he earned

redemption after months of self-

hated, drug abuse, paranoia, and

personal loss.

The book is literally set up to

follow the map of hell illustrated

in "Dante's Inferno," except Man's

journey begins in the Canton,

Ohio, basement of his sexual-

deviant grandfather.

The journey ends in the enlighten-

ment, followed by a redemption

attained only after he becomes

what he has most feared. The tale

is lurid in nature, graphic in

detail, and not for the faint at

heart.

The bio is a quick read, not

because the author is only 28.

THE LONG HARD ROAD OUT OF HELL

Star: Marilyn

90 minutes, \$14.99

TV-14

Read by Marilyn

90 minutes, \$14.99

TV-14

It should be obvious that as a

kid, Brian Warner had to see and

experience some bizarre events to

become the controversial "anti-

Christ superstar." Marilyn Man-

son we see today.

Child psychiatrists would probably

be baffled and amazed at the

degree of these life-changing

events. On the other hand, the true

experiences make "The Long

Hard Road Out of Hell," the auto-

biography of Manson written by

Rolling Stone contributor and New

York Times writer Neil Strauss,

more inviting than a Jerry

Springer show or your average

rock biography.

Already on the New York

Times' best-seller list, the bio is an

intelligent and philosophical tell-

all time that has it all—drugs,

sex, lies, raw deals, and powerful

managers, rejected band members,

revenge, religion, black magic,

civil-liberty issues, and self-mutil-

ation.

Manson and Strauss organize

the book into three parts, begin-

ning with the subject's childhood,

which describes his Catholic-

school experience, his early vir-

ginity, and listening to bootlegged

Judas Priest tapes.

The middle chapters focus on

the rock-roller's early life in the

music industry. Here he talks

about the band's ideology, the first

record and EP label rejection, and

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BULL BOARD MARCH 21, 1998



A Radio Pilgrimage. MJJ Broadcasting recently aired a two-hour audio radio special to launch Eric Clapton's new album, "Pilgrim." Clapton's album hit retail March 10. Shown here during the interview portion of the show, from left, are Sal Cirincione, MJJ's director of rock programming, and Clapton.

KIIS-FM Is All Cosmetic

Lucky Listener Wins Buttocks Liposuction

■ BY DOUG REECE

LOS ANGELES—While the rallying cry of "free surgery" may have been the sort of thing to generate the interest of radio listeners in every market, here—where beauty is soul-deep and every other waitress and valet parker is a would-be star—a new promotion by top 40 powerhouse KIIS-FM has been a major success. No ifs, ands, or butts about it.

In fact, the station's "Win A New Rear In The New Year" promotion has not only garnered a substantial and positive response from its audience; it has opened a Pandora's box of potential new promotions.

KIIS director of marketing Von Freeman explains the origin of the buttocks-liposuction promotion, saying, "The new year was coming, and we felt like we had a good idea of what our listeners really wanted. Everybody always gives away memberships to the gym or [diet foods programs]—stuff we all know people don't commit to—but we figured it would be better to just give them the end result."

"[Plastic surgery] is something

people think a lot about and [have done], but they don't want anybody to know they're doing it," he adds. "I mean, you see a lot of people on television talking about their diet plan, but you don't see any testimonials with someone saying, 'Yeah, I went in yesterday and got 50 pounds of fat sucked out of my ass.'"

According to Freeman, the promotion struck a definite chord with its



key demo, women 18-49, though there was the occasional entry from a man.

Though the promotion might seem like a lightning rod for controversy, Freeman says there has been disappointing little backlash.

"I'd love to get some controversy going, but I think people just find it amusing," he says. "That it's going on is just a fact of life."

Even though ratings are not yet available to show what impact the promotion had, strong phone

(Continued on next page)

Marketing Job Has Come A Long Way

Department Expected To Be A Moneymaker

This story was prepared by Kevin Curtis, managing editor of Top 10 Airplay Monitor, and Marc Schiffman, managing editor of Rock Monitor.

Along with the myriad of changes consolidation has brought to radio is the evolving job description of today's promotion and marketing directors. No longer the hanging banners at remote, here has become a corporate position, and those who hold it are now responsible for making money, not just spending it.

Ben Tilden, VP of marketing for Chancellor Media, broke into radio more than 20 years ago as a producer at WBZ Boston, moving into promotion a year later. At the time, she says, "the marketing director was not considered a department head. The GM was responsible for all the marketing plans, and the promotion director just executed them." Abigail Polley, director of marketing for Emmis St. Louis, says, "It used to be much more of an entry-level job. It used to be a sales assistant or intern."

That's not what today's broadcast companies are looking for. "When I'm looking for a qualified promotion director today, the stereotypical I get from management is, 'We don't want a lanner-banger,'" Tilden says.

"In 1998, marketing is far more important for a number of reasons. One, there are so many more ways to market—it's not just advertising anymore. New technologies have given us so many more options, and that makes the process far more complicated." Also, she notes, consolidation "has made it more important to be a wise marketer. How do you market two or more stations in a market so that each one benefits without killing the other ones?"

Above all, Tilden notes, "marketing directors are expected to contribute to the top-line growth of the radio station today. They are expected to develop programs or events for nontraditional revenue opportunities

and/or market-wide sales programs that more than make up the company's stations can use to attract promotional dollars."

TOP-LINE GROWTH

As Natalie DiPietro, marketing director of Chancellor's WRXC (Rock 103.5) Chicago, notes, while her station may be given a nice-sized budget, she's told that "unless we make X more money, you're losing all your TV and billboard money." Paul Miraldi, marketing director at another Chancellor outlet, classic

rocker WA XQ (Q104.3) New York, adds, "Often the promotion and marketing people were known as the spenders, but the good ones are contributing to top-line growth as well as through nontraditional revenue."

Jude Heller, marketing director for triple-A KFOG San Francisco, sees herself as a special-event marketer for a company involved in publishing, World Wide Web site production, CD manufacturing, events, and, of course, radio.

"When I came to the station," (Continued on next page)

FCC, Congress To Face Off

Over Free Air Time Issue

■ BY BILL HOLLAND

WASHINGTON—Last month, after Republicans scuttled President Clinton's campaign-finance reform bill for the second time in this Congress, the president wrote to William Kennard, chairman of the Federal Communications Commission (FCC), asking him expressly to go to the mat on the issue of limited free air time for candidates on TV and radio.

Kennard has said that the FCC probably has the authority to chart such a course and that he has the votes to win at the commission.

The broadcast lobby, however, has long opposed any such requirement and has now taken the issue to friends on the Hill with a campaign-finance amendment introduced by Sen. Conrad Burns, R-Mont. The attached legislation would forbid the FCC from spending any money in its budget to impose or enforce a requirement for free broadcast air time for candidates as part of a broadcaster's public-interest requirement.

A hearing on the controversial amendment will be heard during the week of Monday (16) before the Sen-

ate Committee on Commerce, Science, and Transportation, chaired by Sen. John McCain, R-Ariz., who, curiously, co-sponsored the defeated campaign-finance reform bill but nevertheless opposes the FCC stepping into the breach in lieu of Congress dealing with the issue.

Further, two key lawmakers on the House side—Rep. Billy Tauzin, R-La., and Rep. John Dingell, D-Mich.—have also stated they will oppose any attempt by Kennard to move forward with an FCC requirement.

The amendment is attached to a supplemental appropriations bill before the committee that also contains money for Persian Gulf and Bosnia military operations, as well as disaster relief for El Niño-plagued states.

The questions are these: Will Clinton care enough for campaign-finance reform to oppose the bill with its "no free air time requirement" amendment attached? And will members of Congress give the FCC a chance to attempt action on an issue they have twice decided to ignore?

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LATIN MUSIC QUARTERLY II

Issue Date: April 11 • Ad Close: March 17
Contact: Gene Smith - 212-536-5001



GEORGE MARTIN TRIBUTE

Issue Date: April 11 • Ad Close: March 17
Contact: Pat Rod Jennings-212-536-5136/Ian Remmer-44-171-323-6686



1998 INTERNATIONAL TAPE/DISC DIRECTORY

Publication Date: May 27 • Ad Close: April 3
Contact: Dan Dodd - 213-525-2299

More Actors, Artists Move Into Video Director's Chair

CROSSOVER DIRECTORS: There's a new breed of music video director who may be fairly new at directing, but their names are already familiar to the public.

We're talking about entertainers who've crossed over to direct videos.

Country singer Clint Black was perhaps the first prominent musician to direct his own videos, beginning with 1994's "A Good Run of Bad Luck." Other well-known music artists who've begun lensing their own videos include Mariah Carey, Dr. Dre, Fugees, front woman Lauryn Hill, Sean "Puffy" Combs, Dave Grohl of the Foo Fighters, and producer/BLACKstreet leader Teddy Riley.

Riley recently became a first-time director with videos for teenage singer David Miller ("Hard To Handle") and rapper Queen P ("Party All A Party"), whose recordings Riley has also produced for Lil' Man/InterScope records. Having creative control seems to be the obvious reason artists may turn to directing videos, but Riley says his reasons were both artistic and financial.

"I love making videos," he says, "but the cost of making them has gotten outrageous. When I direct a video for any of my artists, I don't get paid as a director. So the money that would've gone to a director's fee can instead be used for promoting the record in other ways."

"I've been involved in making videos for so long that becoming a director seemed like a natural transition. I'll definitely be directing the next BLACKstreet video, and I'm open to directing videos for other artists when I have the time."

InterScope Records head of urban marketing Michelle Thomas says, "Having Teddy direct videos for us is a defining act, because he understands the song from the artist's point of view."

Riley adds, "When you're directing a video, you have to have more patience than if you were just the artist in the video."

ACTORS ARE DOING IT, TOO: Music artists aren't the only ones

taking on the role of video director. Actors have also increasingly moved the jump into directing clips. But unlike music artists who direct videos, most actors who've directed videos have previous directing experience in feature films or TV. The actor-turned-music-video-director trend had its most noteworthy origins when Diane Keaton directed *Barbra Streisand's* 1987 hit "Heaven Is a Place on Earth."

Other actors who have handled directorial duties for videoclips include Sean Penn (David Crosby's "Hero"), Anthony Edwards from "ER," the *BadNews* "Angelina Is Coming Home," and, not surprisingly, Kevin Bacon as the director of choice for "Boys In Bars," a clip for the Bacon Brothers, a rock-rap duo consisting of Kevin and his brother, Michael.

Dean Cain, best-known for playing Superman on TV's "Lois & Clark: The New Adventures of Superman," has now added music video director to his résumé. Cain recently directed videos for country artists Keith Harkin ("Papa Bear") and Mandy Patinkin ("I'm a Fool"). And he's Mandy's fiancée ("You'll Never Know").

Both clips were produced by Centre Films and are being marketed by independent promotion company Aristomedia. Aristomedia VP Craig Bann says, "When a celebrity like Dean directs a video, it can get people's attention quicker. It builds curiosity." Centre Films producer Ivan Stoilkovich adds, "We didn't have any hesitation about having Dean as a director. He knows what he's doing, and we're very lucky with his work."

Even though more entertainers are stepping into the role of music video director, it's unlikely they'll displace traditional video directors.

As InterScope's Thomas sums it up, "Record companies will still want directors with experience, and most artists would rather have a professional screen their videos instead of doing it themselves."



by Carla Hay

FOR WEEK ENDING MARCH 5, 1998

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
*NEW ONES ARE REPORTED BY THE NETWORKS (NOT BY US) FOR THE WEEK ENDING



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2. Mass, What You See
3. Laid, Tanya Tucker
4. Master P, Master P's Only
5. Puff Daddy, Puff Daddy
6. Mary J. Blige, Seven Days
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CHANGING BUSINESS CLIMATE MAKES VET EXECUTIVES HOT PROPERTIES

(Continued from page 1)

ing an impact on hiring decisions, observers say.

These factors have combined to make executives with proven track records commodities that seem almost as hot right now as the recording stars they sign, a fact that has not gone unnoticed by the executives themselves. "I've been hired more times than I've been fired," says Bob Cavallo, a former A&M Records label group with more frequency than ever, or being rumored to as contracts are renegotiated, and managers have been asked to represent the careers of this lot of record of music labels.

The climate leaves some in the industry worrying whether the next generation of top-tier executives will be given the chance to change the system.

"Obviously, there are some enormously talented people out there who'd run record companies brilliantly," says Berry. "The question is, Do we give them the opportunity to lead? Because it can be, because everyone thinks it's a bit of a gamble to take someone who hasn't run a record company and put them in charge because it's such a big game these days."

"So people are getting very, very nervous about taking someone without the history and putting them in charge of the label. Most people are not inclined to hire someone who's done it all before because it's safer," Berry adds.

DreamWorks Records co-principal Nelson Waronker concurs. "Most of the executives don't have the ability to learn and make the mistakes they have to make to learn," he says.

Waronker also notes that recorders such as consultants, executives say.

"The record business has undergone a considerable amount of change," says A&M Records (U.S.) president/CEO Al Spector. "There's been a lot of change in the industry is feeling now. There's the increased cost of doing business to the difficulty at the retail level and making the record with the reputation of everywhere as available to the consumer, and the continuing fragmentation of [the] broadcast [industry] and the difficulty in getting things through those channels to the end consumer and into the mass marketplace."

Chris Blackwell, founder/chairman of Island, adds that improved technology—which moves a label's success seemingly minute by minute—have added to the competitive climate among executives.

"There is a scene that now exists among executives where the person who is judged by how successful their latest record is the first week it comes out," Blackwell says. "And I think that partly has come because, since having the Internet, which has changed the way a system of telling you how many records sold in a given week, that's become the thing that everybody rallies around to see how they're doing. It's a very short-term thing. So what I think has happened from that is that this whole executive scene wants to be seen to be successful with their peers rather than through the long-term development of the artist."

These pressures, as well as boardroom conflicts, have led to a number of other changes over the last few years. In 1995, for example, the merged one-time Virgin Records America president/CEO Phil Quartararo to Warner Bros. Records Inc. as president (Billboard, Oct. 4, 1997); the return of executive Spector to Capitol Records (Billboard, Nov. 8, 1997); and veteran manager Bob Cavallo's

appointment as chairman of the Walt Disney Music Group (Billboard, Jan. 24) with former Gefen legal counsel David Bernstein as president. Bernstein is president of the new entity (Billboard, Feb. 7), and ex-Amerasia Recordings GM Mark Di Dia joining Disney's Hollywood Records as senior VP/GM (Billboard, March 10).

In addition, Charles Goldsmith has joined Ariata as executive VP/GM, replacing Lott.

Other changes on the horizon. Elektra Entertainment senior VP/COO Marty Greenfield is close to finalizing a deal to move to Warner Bros. Records Inc. to replace executive VP/COO Colin Hodgson, who sources say is in discussions to join Disney's new executive team (Billboard Bulletin, March 12).

With the exception of Jackson and Cavallo, who have backgrounds in film and artist management, most of all these executives have prior experience running labels, often a prerequisite to landing such a job.

Waronker says that executive talent in the record business is a commodity that there is a need for, says Cafaro. "There are enough opportunities for people to continue to enhance their resumes by moving to major labels, and there are companies that are anxious and willing to hire those folks."

Even when executives aren't ready to make a move, some have used special clauses in their contracts as a bargaining chip to renew their deals, sources say.

In addition, many executives have hired managers, such as Encino, Calif.-based Steve Kohn, to negotiate their contracts.

CAFAFO

NO TIME TO LEARN?

Waronker says that during his tenure as president of Warner Bros. Records, he "was given the time to develop and learn." Now, however, that has changed. "If a company is struggling they've got to move," he adds. "So if you have some young executive talent who is really green but he has the goods, it's not given the proper amount of time. It's over."

Sony Music Entertainment president/COO Thomas D. Motola shares the view that the executive talent pool is shrinking because the executives of the future aren't given a chance to learn the business.

"I came up as a musician and a pretty mediocre singer on Epic Records," he says. "Which was a good thing, because, like in the studio, play my instrument, make records, produce records, then go to work at a publishing company, which is still one of the best spawning grounds."

"That experience is very hard to get these days. All of a sudden, because there's such a shortage of people, the new kid on the block who enters the record played quickly, boom, he's hired, and, all of a sudden, he's a senior promotion executive with no experience," he says. "A lot of AEs have been moved into the hottest, latest, and greatest fad and trend that week, boom, he's the hottest A&E guy, he's getting a half a million a year. It's insane. It's crazy, and it's not giving them the time to do anything else—without experience and without the trial-and-error process going on in your career and your life, you're not really put off in the long term, never."

Allen Butler, president of Sony Music

Nashville, argues that it is only through that trial and error that the next wave of country chiefs can be cultivated.

"We've had great success in Nashville with people coming in and doing things that they've never done before, but they had the opportunity to learn it, and they had the support of the company itself," he adds. "I was not able to be like that at Ariata for Tim DuBois and myself—we had never run a record label before, but we were given the opportunity and support to learn."

THE HIRING DECISION

That was, but this is now: Aside from executives' experience in the record business, one factor often weighed heavily today in hiring is an executive's familiarity with a company's operations, label chiefs say.

WATKINER

Roger Ames, president of PolyGram Music Group worldwide, "There's always a security of talented people, and then you have to think about whether those particular people fit your organization, and how the rest of the organization is going to react to those people, so that you can't make decisions about executives in a vacuum, you have to give them an environment you're going to put them into and that they're going to have to operate within. Obviously, when you know people and have worked with people for a while, you have a better sense of that than if you're just hiring people blind, based on a track record, a recommendation, a feeling, an instinct, whatever it is."

Ames says that there's a shallow executive pool. "I'm saying that to get the combination of people that you believe are talented, and that you'll also be able to work with within your organization, those two factors narrow your pool."

Ames says both elements were factors in the appointment of Sigerson and Barbin, as well as Jackson.

"Denny [Goldberg] has known George Jackson for a long time, that we had done business with George Jackson at a film company, and had felt very, very comfortable with the experience and thought that he was a smart and talented individual who may not have been obvious as a choice to run Motown. But we think that time will show us that we've been correct in that choice."

Walt Disney Studio chairman Joe Roth, who hired Cavallo, brings a unique perspective to the executive search, as he was not in the music industry. He searched for months until he finally convinced Cavallo to sign on.

"It was difficult because we have had an executive operating at Disney, Disney, which has different meanings to different people," he says. "We have needs that are no different than any other record company, but we are Disney, so we have the Disney music and Disney image. I don't know if it was the sum total of all those influences that made it difficult, or if there is a thin managerial pool."

Rather than with an executive who had experience running another music company, Roth opted for an artist manager.

"It's not surprising to me as an observer that people like Tommy Motola and Danny Goldberg, who have come from artist management, are now running record companies," he says. "The managers seem to have an awful lot of views on how record companies are run from the

artists' side and having to deal with all of the specifics of their clients' needs."

For executives, a move can provide more than just a bigger salary. "Change is good," says Cafaro. "A fresh environment at the right time for an executive can mean a rejuvenation and allow the executive to play out some of his or her ideas that he was not able to in the environment from which he came."

VOLATILE TIMES

With the competitive nature of the business as fierce as it is, even those executives who have dedicated their careers to a company know that a change can happen at any moment. "I'm personally in a situation that I love," says Cafaro, who has been at A&M for 20 years. "But that doesn't mean that things can't change here. Movement and change are labels to happen."

Often big-name executives get the credit for a label's success, but EMI's Berry says that success is more about teamwork than any one executive. "No

one is becoming the face of everything by himself—you can't A&M a record and market it all by yourself; it's very much a team effort. It's very possible," he says. "You need a whole team. So teams are becoming the face of the business. It's not the pharos; it's trying to figure out the people who can build teams that's becoming something of a demand in the business."

ROTH

Ames says that companies must also narrow the field to executives who are not under contract or negotiate with executives' current labels to allow them out of their contracts.

"I'm not sure if we're operating under three- or four-year contracts... If [we worked] the way football works in England, if you could just trade players, put them on the field—but you can't work like that, fortunately or unfortunately," says Ames.

"I would much prefer it if nobody had a contract," says Blackwell, who concedes that such a move is not always an option. "But if you want

to get somebody good who's been at another company, they'll probably want a contract. And they have advisors that you can't ignore, but not necessarily, because those advisors get paid to draft contracts."

Waronker says DreamWorks has had the luxury to hold out and wait for the right person to sign on to head DreamWorks' Nashville division last summer (Billboard, June 21, 1997). The other is former Motown president Jheri Busby, who is now free of contractual obligations but is still in negotiations to join DreamWorks' R&B division.

Waronker says that rather than go with the wrong people, DreamWorks would rather wait, he says. "I don't want it wanted to run those divisions." We're in a fortunate position," he says. "Rather than go out and hire someone we didn't feel good about, we waited, and we waited."

Likewise, Warner Bros. Records Inc. waited for months for Quartararo to negotiate an exit from Virgin so he could lead the new division. "I don't want it wanted to run those divisions." We're in a fortunate position," he says. "Rather than go out and hire someone we didn't feel good about, we waited, and we waited."

Concludes Blackwell, "At its best, a label will assemble a team of executives who are creative and smart and can get the job done. And it's a resource for the artist—so the artist will look forward to coming into the company to meet with such-and-such a person because they can get things done. They can learn from them. That's the ideal."

This story was prepared by Craig Rosen and Chris Morris in Los Angeles, Melinda Newman in New York, and Chet Flippo in Nashville.

JAPAN'S PONY CANYON REVIVED IN HK, S. KOREA

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"The market is very difficult at the moment," Yip says. "But compared to Japan, which is a very mature market, Japanese products sell for less than Cantopop. Basically I think that we will be in pretty good shape if we concentrate on Japanese product, because Cantopop is very difficult to sell."

In addition to Japanese repertoire from its parent company—in the form of established new-age tunesmiths like the Hong Kong band Beyond—Pony Canyon will continue to represent labels such as the U.K.'s Echo, and the commercial pop act Moloko, and U.S. label Cheeky, of Rebecca Pidgeon. Yip says Japanese and international product made up as much as 70%-75% of total turnover at the Hong Kong company in the past.

Bennet Chow will remain as A&R manager of international products, and Pony Canyon will retain its former distribution operation. However, staff levels have been cut from 25 to about a dozen, says Yip. "Pony Canyon's initiatives can no longer count on the four-strong team at the Shanghai operation, which is now disbanded."

Ames Nelson says he is managing director of the Hong Kong Bank Records Hong Kong, another independent that has

been forced to redefine its structure in the wake of a market battered by Asia's economic crisis. Media Bank continued its distribution deal with Pony Canyon just before Pony Canyon left the market, Nelson says, although the contract was terminated without Pony Canyon's impending shutdown.

"I'm happy to see them back," says Nelson of Pony Canyon's re-emergence in Hong Kong. "We've in the past been a bit cut and run and overhauled. I can't see why they'd reopen in Hong Kong."

A source at another independent in Hong Kong also expresses surprise, saying rumors had circulated that the re-entry would be orchestrated through the company's Malaysian arm.

However, according to a Tokyo industry source, Pony Canyon's decision to move back into Hong Kong and South Korea makes sense. "They're re-establishing themselves in Hong Kong," he says. "It's the Chinese market," the source says.

As for South Korea, the recent decline of former president Kim Dae Jung in the presidential election has the potential to end to the country's ban on the broadcast and sale of Japanese music.

VH1 POLLS ARTISTS ON ROCK'S GREATS

(Continued from page 10)

Although consistent favorites Elvis Presley, the Beatles, Jimi Hendrix, and the Stones produced the most votes, the top 10 of the survey also yields results that may be surprising to some. David Bowie is ranked higher than Presley, and the Police are the only post-punk MTV-era act ranked in the top 10. In addition, some acts who don't fall neatly into the rock category are on the list, including Bob Marley, Johnny Cash, Aretha Franklin, and John Coltrane.

VH1 senior VP of programming/production Jeff Gaspin and VH1 VP/Editorial director of specials Bill Flanagan were key in developing the survey's concept and its televised countdown.

"I was a little surprised at some of the survey results," Flanagan says. "We really are doing a lot of work as musicians, they're not as hung up on 'historical importance' as much as music critics are. If it were a music historians' poll, I think Chuck Berry and Elvis would be in the '50s would've rated much higher."

He adds, "I love the cross section that's reflected in the results. It's completely representative, and it crosses all musical boundaries. Musicians are also music fans, and I think the survey results show who their influences are."

RCA Records VP of strategic mar-

keting (U.S.) Michael Omansky says the VH1 countdown can only benefit the music business. "This kind of exposure has two noticeable effects," he says. "First, it rekindles people's interest in the artists. Second, it introduces these artists to a younger audience. Often, an older audience is the result; it's that people will start buying the artists' albums."

Omansky notes that VH1's coverage of Presley—RCA's best-selling artist—has been instrumental in spurring Presley catalog sales.

"When VH1 did their 'Elvis Week,' we saw an increase in sales of [Presley's] catalog," he says. "I think the '100 Greatest' countdown, to a certain extent, will also help sales. The Elvis franchise in general has been growing."

Bruce Kirkland, president/CEO of EMI-Capitol Entertainment Properties, says the Beatles, a high-ranking survey act, "have been consistent big sellers for us, and the VH1 special will obviously affect sales in a positive way." As the end of the 20th century approaches, Kirkland says, he expects to see more "best of" retrospectives

that will rank the Beatles high in music history.

EMI also tells Billboard, "EMI-Capitol and Apple Corp. will release new Beatles songs and market the Beatles as 'The Band Of The Millennium.' We're prepared for an intensified inter-



est in the Beatles, and we want to promote this band to a new audience." Kirkland won't give further specifics on the new Beatles material but says, "Expect 1999 to be another milestone year for the Beatles."

Retailers are cautiously optimistic that VH1's "100 Greatest Artists Of Rock And Roll" will increase certain album sales for the featured acts.

Scott Levin, divisional director of music marketing for the Musicland Group, says, "We see the countdown program affecting sales, but not all of the back catalog titles. For instance, the Eagles' Greatest Hits 1971-1975 sell extremely well anyway, so it probably won't be affected."

The Eagles' 'Hotel California,' on the other hand, will probably see a rise in sales.

Todd Meenan, manager of Tower Records in West Hollywood, Calif., expresses a similar opinion. "I think the VH1 special will gradually affect sales," he says. "It won't have as big an impact on increasing sales [as an artist] winning a Grammy. The kind of people who watch VH1 are dedicated music fans, and they probably already own a lot of the albums by artists ranked in the survey."

Meenan adds that because the music business is driven by sales of new albums, "the survey in catalog sales will be noteworthy but not outstanding. 'After this special airs,' I can see overall sales for the artists increasing 5-10% at the most," he says.

VH1 has no plans to do this survey on an annual basis. Flanagan says, "I don't think the results would change too much from year to year, especially if we're talking about the highest-ranked artists for the featured acts."

Sykes concludes, "This special is part of an ongoing plan that will see VH1 the consummate music television outlet for years. We hope that 'The 100 Greatest Artists Of Rock And Roll' will be a win/win situation for the music industry and our ratings."

USA Acquiring Ticketmaster

LOS ANGELES—Media mogul Barry Diller's USA Networks Inc. has hammered out an agreement in principle with Ticketmaster Group Inc. whereby USA will acquire the portion of Ticketmaster it doesn't already own (Billboard Bulletin, March 11).

USA Networks purchased 47.5% of Ticketmaster last year (Billboard Bulletin, May 21, 1997). The deal calls for USA Networks—which consists of the USA Network cable channel and Home Shopping Network, among other holdings—to pay Ticketmaster shareholders .563 of a USA Networks share for each share of Ticketmaster.

The agreement apparently will eventually end Fred Rosen's tenure as president/CEO of Ticketmaster. Rosen says he will not remain with the company after the merger, but he will remain for nine months left on my contract," he says. "At some time during the year, I'm sure I'll be moving on."

This story was prepared by James Zoltek, reporter for Amusement Business.

JOHN FOGERTY READIES CONCERT ALBUM, VIDEO ON REPRISE

(Continued from page 1)

Video June 9, to be followed by VH1 and PBS broadcasts of video footage.

The project follows a year in which Fogerty's "Blue Moon Swamp" album was touring major venues, earning accolades and fan ecstasy, as well as his first-ever Grammy for best rock album, which was presented at last month's ceremonies in New York.

"I'm really pleased to see it so remarkable, considering that Fogerty hadn't put out any product in the 10 years it took him to produce 'Blue Moon Swamp' (Billboard, April 19, 1997). But what makes 'Premonition' even more significant is that while it contains highlights of the Grammy-winning album, it also offers many of the late-'60s and early-'70s classic rock songs from Fogerty's Creedence Clearwater Revival catalog—songs Fogerty had shied away from in his well-documented legal disputes with that band's late frontman, Peter Dinklage."

"I've dreamed of doing a live album like this, including my old classic songs, probably for 30 years," says Fogerty, whose first hit as front man was the number one Creedence recording in 1968. "Last summer Russ Thyret suggested it was a great idea to record the Blue Moon

Swamp show live, so we had the same idea independently at the same time." Thyret, Warner Bros. Records Inc. chairman/CEO, had gone to see Fogerty perform last May during a three-night stand at the House of Blues in Los Angeles, notably while also attending the concurrent MTV tapings of Fleetwood Mac's comeback live album and video.

"I wish I could say this was brain surgery," Thyret says of the meeting idea for Fogerty's live album, "but I'd always wanted to hear him do his old stuff live—though he'd 'Blue Moon Swamp' and his earlier solo work. In fact, I was reluctant to bring it up because I didn't want him to think we weren't 1 million miles per hour on the current record. But there was such a reaction by me and the rest of the audience that I brought it up to him, and he said he'd make the same thing."

Fogerty, too, was struck by the "outpouring of emotion" from his audience, which was evident from the very first concert of the Blue Moon Swamp tour, his first solo act in which he performed his Creedence material.

"If I'd only known 20 years ago, I might have found a way a lot sooner to bridge the gap of the missing Creedence songs and heal myself emotionally of the anger and frustration over the way I and the music were treated," says Fogerty. "That at this point in time, at 50, I feel great. One day, one time, it would have been something I was talked into for monetary means, or, 'It's a great career move.'"

Fogerty notes that the list of the varied "Premonition" format haven't been determined, but current plans are for 15 cuts on the audio configuration and 22 on the home video. Each will include one of the band's title tracks.

"I think where I'm at now is the realization of a premonition I had back in

'68 when the first hits started to come, of fulfilling myself musically and creatively," says Fogerty. "But it was just a glimpse in those days of where I was supposed to go with my life. Now I'm there, finally."

In terms of label affiliation, "There's no new Reprise Records, following a switch from the Warner Bros. side."

"It's not 'Fleetwood Mac, Part 2,'" says Thyret, "but it's a similar project." Indeed, with the success of Fleetwood Mac's "The Dance" in bringing back a heritage rock act via a live album/video full of past hits, it makes sense to all parties to have the same team that worked "The Dance" take on "Premonition."

The concert itself was recorded and filmed Dec. 12, 1997, at Warner Studios in Burbank, Calif., using an extended version of the colorful, vibrant-audience of the Blue Moon Swamp tour. Backing Fogerty are his perennial touring band—guitarists Johnny Lee Schell and Michael Knipe, bassist Bob Glaub, and drummer Kenny Aronoff—and the Fairfield Four and Waters vocal group. Elliot Schuster, who co-produced "The Dance," also produced "Premonition."

Fogerty's transfer to Reprise is no recent move; the label is only now formulating its marketing campaign. But Reprise executive VP/GM (U.S.) Rich Fitzgerald expects to have to the Fleetwood Mac template, most visibly with the new album. "I think we're going to VH1 the first week of June and will likely be followed by MTV screenings and a PBS special in August or November. Along with the TV broadcasts will hang on program length."

As with "The Dance," "Premonition" will be advanced with a VH1/MTV video setup, here consisting of a clip for "Blue Moon Swamp" and a new classic, classic. "Like we tried to do with Fleetwood, we'll advance pre-pro-

duction, publicity, video, and radio play to build anticipation and drive people to showings," says Fitzgerald, adding that a "Premonition" single goes to triple-A rock, and classic rock formats the second week of May.

"For some reason, radio geeks traditionally don't like to play live albums," says "die-hard Fogerty fan" Norman Van Pelt of programming at triple-A WXRT Chicago, who saw Fogerty perform twice last year and says he could do so every night of the week. "He's breathing new life into his vintage material with an incredible band, and there's no reason people should hesitate programming 'Premonition,' because it will invigorate the sound of any radio station geared to the upper demo."

Following concerts April 24-25 at the New Orleans Jazz & Heritage Festival, Fogerty will begin a U.S. summer show tour June 5.

"That would be my reason to go," says Louisiana resident Todd Ortego about the forthcoming New Orleans dates. Ortego owns the Music Machine store in Eunice, the "prairie Cajun cap-

ital," usually a three-hour drive from New Orleans and the Sanger Theater, where he and some friends headed to see Fogerty's Blue Moon Swamp show last year. "But we purposely took the old route through Morgan City, which is a little longer but passes through more swamp—since we wanted to get more into the feeling of the evening."

Ortego says that Fogerty's "is probably the last guitar band show I'll ever see, because nothing else could be that good." Noting that the show was "a bona fide classic that smacks a lot of people," he reports a sales spurt for the title since the Grammys and agrees with Thyret's prediction that the forthcoming live act "will be a meaningful catalog tie for years."

"I knew that I was playing with fire in risking comparisons with Creedence, but I'm much better now," says Fogerty. "I've been listening to the live tapes of these songs I wrote 30 years ago and that I didn't sing for so long, and it's really strange. Not a lot of people can break back through their own memories, but I'm doing it now, fondly."

'Barbie Girl' Sales Can Go On Judge Denies Mattel Injunction

■ BY ELLEEN FITZPATRICK

LOS ANGELES—A U.S. District Court judge has denied Mattel Inc. a preliminary injunction to stop the TV broadcast of the song "Barbie Girl" by MCA Records group Aqua.

U.S. District Judge William Matsumoto made the decision last Feb. 15, saying that the song is a parody and is therefore protected by the First Amendment.

In addition, the judge ruled Mattel's "disfavored" parody was not enough to grant the injunction.

Mattel sued MCA Sept. 11, 1997, claiming trademark infringement against the company's plastic doll icon and seeking a preliminary injunction against the song. The lawsuit was filed in 1997. Despite the MCA victory, the original lawsuit is still active.

In denying the injunction, the court also said that the song's use of the name "Barbie" was trademark infringement. In his ruling, Byrne said, "Absent stronger evidence that the song actually tarnishes Barbie's trademark, the court will not proceed on its trademark dilution claims."

FOR THE RECORD

The correct title of the Stabbing Westwood song featured on the "Spawns" soundtrack, as well as the band's forthcoming "Darkest Days," is "Torment Apart."

Due to inaccurate information provided to Billboard, there were a number of errors in the Donnie Baitz story that ran in the March 14 issue. The first single, "One Night Stand," was exclusively to triple-A AC, not March 2. It will be serviced to AC, rock, and other formats in April. Baitz will tour "Storytellers" for the week of March 12 in New York City and will join the Lilith Fair festival July 6.

TRADITION, TALENT ELEVATE GRP'S DIANA KRALL

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Peggy Lee while rising to heights that rival mainstream artists and maintaining a reputation of critics and contemporaries in the jazz arena.

"She certainly seems to be creating the kind of appeal where insiders are not necessarily at odds with her popular appeal," says Larry Blumenfeld, editor in chief of *Jazz* magazine, which featured Krall on its December cover. "I think she's being true to the music, but it's certainly not easy to a jazz-oriented audience."

Such praise is only one sign of her times. In the last issue of *Billboard*—following her appearance on the Grammy Awards—she topped the chart's "Sunday Morning"—"Love Scenes" topped the Heatseekers chart, catapulting from No. 21 to No. 1 in its 27th week. The project re-entered the *Billboard* charts this issue at No. 109. On this issue's Top Jazz Albums chart, it's at No. 1, with "All For You" at No. 3.

According to SoundScan, "All For You" has rung up sales of 127,000, while

Then there are the celebrity testimonials from the likes of Tony Bennett (among her icons), George Benson, and even Wynton Marsalis.

"Of all the new singers today," said the most promising 'I've heard,' she's been there after seeing Krall perform live in 1996. But, Krall makes it clear that praise, sales, celebrity, and charts are all a sideline to her true purpose: simply making music. "I don't like to be in movies and play Carnegie Hall aren't the reasons why I'm doing this," she says. "The only thing I've ever thought about is playing music and making records. I don't think I've consciously thought about being famous."

NO BOUNDARIES

For Impulse/GRP, a key to marketing Krall has been presenting her as an artist with no niche boundaries. "I want to look at this album as an adult record, not as a jazz record," says LiPuma. "If you think of me as a jazz musician, we're doing everyone a disservice."

For her part, Krall says she accepts no limitations. "Being a jazz artist means creative freedom, whether I'm influenced by country, folk, classical, percussion, Bulgarian voices, or Celtic music," she says. "All of those elements enter into what I do. I'm a jazz artist, whether or not I realize it."

Her crafty blend of allegiance to the standards, combined with her appeal to a growing mainstream following, likely traces back to Krall's neatly balanced upbringing. Growing up, she was drenched in images of olden times but was also affected by the tapestry of the '60s.

Krall and her younger sister were raised in Nanaimo, British Columbia. There, young Diana listened with equal passion to Fats Waller, Nat "King" Cole, Elton John, and Supertramp. The latter was a particular favorite, as was the piano and singing everything from the blues and R&B to hymns and old-time Broadway show tunes. All the while, she was also listening to the radio. "The possibilities were limitless," Krall studied classical piano and played in the high school band but was far from a music nerd.

"I used to build rockets with my next-door neighbor," she says. "I wanted to be an astronaut. My parents said, 'Do whatever you want; if you want to build rockets, great.' But my parents didn't want me to leave never wanted. At 15, she was playing piano for pay in a local restaurant. Two years later, she won a scholarship to Berklee College of Music in Boston where she studied for a year and a half. From there, she played piano in hotels, restaurants, and bars, attended workshops around the country, and, in 1984, moved to Los Angeles to study with pianist Jimi Rowles, who had worked with the likes of Billie Holiday and Peggy Lee.

It took his encouragement that Krall developed the courage to sing in public as well—she had shied from vocals since a fourth-grade choir director told her that her alto was too low for the ensemble. With her real talents, Krall found it easier to get gigs, which let her develop both her style and performance demeanor in public.

"It takes time to find out what you do best, what you're most comfortable in," she says. "I really wasn't comfortable singing until 'All For You' came out."

Her first recording came in 1993, when Montreal-based Justin Time released "Stepping Out." She made her

label debut on GRP in February 1996 with "Only Trust Your Heart," which has sold 58,000 copies, according to SoundScan.

One ingredient that helped the March 1996-released "All For You" succeed was its clever homage to the Nat King Cole Trio. A stringing of 12 songs culled from what Krall feels have been among Cole's most influential works. "It would have been easy to sing 'Mona Lisa' and 'The Christmas and Fly Right' and say, 'OK, that's a tribute to Nat Cole,'" she says. "But I wanted it to be less about the material than how he influenced great artists like Bill Evans, Ahmad Jamal, and Stan Peterson. I tried to capture the beauty in his music, the swing, the simplicity."

And because her own trio had been on the road for nine months with the songs, the studio experience was a natural extension. "It was the ideal way to go into a studio and make a record," she says. "It was real honest, real easy." LiPuma agrees, noting that the first jazz vocal performance Krall did was also topped numerous top 10 lists for the year, including that of *The New York Times*. To date, the album has been logged on *Billboard*'s Top Jazz Albums chart for 104 weeks.

LiPuma attributes the success of "All For You" to the tender treatment with which Krall approached the material. "Whether we're dealing with something that has a bit of nostalgia attached to it or not, there's not a lot to be some sense of style and authenticity in the manner you present yourself with this music," he says. "Diana has charisma and the abilities as both a singer and piano player to pull it off. There's a huge passion for this music."

LOVE SCENES

For LiPuma, Stearns, and Grammy-nominated, Krall and LiPuma wanted to keep things simple. "I picked songs that I liked, keeping it simple and balancing hard, melancholy, naughty, and soft—all of those things in the love," Krall says. "For me, it was kind of like putting together a big dinner party. I made everything I love, hoping it will please everyone. They may not like the appetizer or the main course, but they will hopefully love the dessert."

Again, Krall took a cache of potential songs out on the road; these were eventually whittled down to a palatable dozen. Among the highlights is a cool and playful rendition of "Peel Me A Grape," written in 1926 and recorded previously by Anita O'Day and Blossom Dearie. The song is a favorite for live audiences with its whimsical lyric: "Peel me a grape, crush me one like I'm a peach, save the size for my pillow/Peach me no prawns, take me nice/You got wine me and dine me."

The song also caught the attention of "smooth jazz" radio stations after the label edited it into a slower, friendlier 3:54. By the end of this year, it was No. 1 in the format across the U.S., according to station playlists.

"I don't overestimate the importance of airplay," says LiPuma. "We just want to make sure that the songs have been played, and there are instances where sales would triple or quadruple in those markets."

She stands out in a positive way on all the other records we're playing says WLVE Miami PD Gregg Steele. "There's enough ease and soul

TV, Film Soundtrack Exposure Helps Put Diana Krall In The Spotlight

NEW YORK—TV and film have been successful promotional vehicles for the increasingly high-profile Diana Krall, particularly an 1998 appearance on Fox's "Melrose Place" in which she performed as herself at the fictitious jazz club of the character Kyle.

Her song "I Don't Know Enough About You," co-written by Peggy Lee, appeared on the "Melrose Place" soundtrack with other cuts by Tom Scott, Etta James, Earl Klugh, and Tuck & Patti.

"I don't think a television show would have put her in the spotlight," says John Gram. "It's also helped her by sending people out to buy Nat 'King' Cole."

It also helps keep an artist from being pigeonholed as a one-time done. VP of purchasing for National Record Mart. "Her appearances on television expand her boundaries," he says. "People hear her music and enjoy it without putting a label on it."

On the film side, Krall has appeared

on the soundtrack to "Midnight In The Garden Of Good And Evil" and has cut songs for two upcoming films: "Dance With Me" starring Vanessa Williams, and "At First Sight," with Val Kilmer and Mirra Sorvino. For the latter, footage was shot of Krall performing for possible use in the movie.

Krall's photogenic good looks—seemingly a focal point in a majority of write-ups on her—certainly haven't hurt her chances for such media exposure. The vocalist/pianist, however, is growing wary of such attention.

"I've gotten some hassles from women saying, 'What's the glam thing? Are you a serious artist? I'm in a panic' or my Manolo Blahniks," Krall says.

Reassures Peter Fincham, owner of London retailer Mole Jazz, "Most people see more than the face and the figure. She's got something there."

CHUCK TAYLOR

in it to please more traditional jazz fans, and it's also contemporary enough where smooth jazz fans can appreciate it. It's a great thing."

The label has also worked hard to cross the track to new age stations. In LiPuma admits has been a challenge. Next in the label's strategy is A.C.Radio; a push for "Peel" was scheduled to begin Monday (16).

"I had an issue being played on smooth jazz at the beginning," says Krall. "A lot of people think if you're there, you're not a serious artist anymore. Now I realize that whether I'm being played on adult contemporary, smooth jazz, or college stations, it's all jazz. If I'm played on the polka hour, so long as it's honest and people like it, I'm happy. Never underestimate your audience."

Meanwhile, her profile is also gaining momentum on the international front, with the release of "Love Scenes" around much of the world. The album has been certified gold in Canada with sales of 70,000, while it has also seen sizable success in France (40,000) and Japan (35,000).

Krall is also developing in Germany and the U.K., and at the end of the month she's playing for a week at the renowned London club Jazz at Ronnie Scott's.

"Within the jazz community here,

Diana Krall is very well-known and well-received by writers," says Peter Fincham, owner of London's Mole Jazz, a prominent retailer of the genre.

A lot of people don't like to see jazz artists being successful and glamorous and that sort of thing, but it seems she's managed to pull off the trick."

For the future, most associated with Krall's story are nothing but a rising star. A video—her first—is planned for "Peel Me A Grape," while GRP will rerelease Krall's debut disc, "Stepping Out," later this year.

In the fall, she's set to return to the studio and begin working on her next project, tentatively scheduled for release in spring 1999. "We're not going to go away from the trio field, but we may embellish some elements around the trio," adding a sprinkling of other instruments here and there, says LiPuma.

For Krall, the ride seems to continue to focus on the opportunities that persistence and respect for her art have fostered. "If you have something you just love, you have to work hard and have integrity," she says. "Whatever you're passionate about, it's all good if you hold onto that feeling. Things will come to you."

Assistance in preparing this story was provided by Dylan Siegler.



Clive's Angels. Arieta Records founder and president Clive Davis hosted the label's annual pre-Grammy celebration at the Plaza Hotel in New York. The event included performances by Monica, Usher, Mary J. Blige, Sarah McLachlan, Aretha Franklin, Lauryn Hill, Houston, Diana Krall, Alanis, Sean "Puffy" Combs, Funky Bunch, Lil' Kim, Boyz II Men, and Wynton Marsalis. Pictured at the event, from left, are Houston, Combs, Davis, Franklin, and TV news vet Bryant Gumbel.

CHERRY POPPIN' DADDIES AND BIG BAD VOODOO DADDY SWING BIG

(Continued from page 13)

200, it has sold more than 246,000 units, according to SoundScan.

The band also attracted the attention of producer Brad Benedict, architect of Capitol's "Ultra-Lounge" compilation series, who was recording a self-initiated anthology of contemporary lounge music carved into a CD-ROM studio time at Capitol's famous Studio B. Big Bad Voodoo Daddy began working with Benedict, who at the time was mulling the idea of forming a new label with a manager, Gary Stamler. Ultimately, Stamler became the group's manager and Benedict's partner in Coolville, and "Big Bad Voodoo Daddy" became the imprint's first release through E-Prop.

The album was not promoted with a track for radio. Instead, E-Prop's campaign was marketing-driven. In January, the released a radio single, "Coolville," designed like a giant matchbook, as "a current-raiser, collectible, limited-edition attention-getter," says Stamler.

"Big Bad Voodoo Daddy" was targeted toward markets where sales on similar swing-style projects had historically taken hold. Stamler says, "We took the sales data on what we considered to be similar titles—like 'Swingers,' like Royal Crown, like Cherry Poppin' Daddies, like Squirrel Nut Zippers, like Brian Setzer—and did some analysis of where these titles broke out and where they sold."

E-Prop president Bruce Kirkland says, "We marketed where we knew the music was. You can't go to the Virgin Megastore here on Sunset [in L.A.], you'll see the flashing Big Bad Voodoo Daddy sign in the window. It looks like it's the new Alanis Morissette record. And this is this music."

Bob Bell, new-music buyer at the 222-store Wherehouse Entertainment in Torrance, Calif., says, "There was a lot of advance sales, and we knew something that the label and retail were pretty partners in. We went to [distributor EMI Music Distribution] well in advance of the release and told them we asked sales we were by the record."

On April 12, E-Prop will finally take

When A Labels Are Also Catalogs Here

■ BY CHRIS MORRIS

LOS ANGELES—EMI-Capitol Entertainment Properties (E-Prop) founded last year primarily as a catalog development and marketing entity, is busking in its first hit with a contemporary act with the L.A. swingers, Big Bad Voodoo Daddy.

This unforeseen success is the product of E-Prop's association with Coolville Records, a production/A&R enterprise founded by Benedict, a producer of E-Prop's enormously successful "Ultra-Lounge" series, and manager Gary Stamler.

E-Prop president Bruce Kirkland says a link between the company's mission and its relationship with Coolville.

"One of the things we're trying to do here is make the catalog assets that have appealing to a younger demographic... If we can't renew the catalog, we need to renew the audience," says Stamler. "The association we have with Coolville is a good one because what it allows us to do is to interface directly with this younger audience via contemporary artists, and as a result of that we will understand more about that audience. What we want to do is turn them on to Dean Martin, Nat King Cole, and Frank Sinatra."

"That intention was very much on the mind of Benedict, an architect for Capitol Records, when he began compiling the first 'Ultra-Lounge' anthologies, drawn from the label's vast storehouse of '60s, '50s, and '40s music," says Stamler.

"With the quirkiness and the novelty, we pulled in the youth market, and

now, hopefully, instead of just listening to 'Fever' on the 'Ultra-Lounge' [package], they'll check out Peggy Lee in her normal catalog," Benedict says. "It was a way of bringing a larger demographic into the catalog business."

The colorfully packaged, thematically programmed "Ultra-Lounge" sets, which number close to 25 and are now distributed through E-Prop, proved to be a sales hit in their own right. Kirkland estimates that sales for the series have totalled more than 754,000 units.

One industry pro who dipped into the lounge/swing scene later than Stamler was Stamler, who was introduced to the neo-lounge by Benedict. Stamler took him to show in 1996 at L.A.'s Viper Room.

"I was astounded that this was going on virtually under my feet, and I had no idea this was happening," Stamler says. "I was very intrigued with the crowd, with the passion, with the enthusiasm, with the whole lifestyle that the kids had gravitated to."

Alarms truly began to go off in Stamler's head when Benedict took to the stage as Big Bad Voodoo Daddy set at L.A. swing showcase the Derby. Stamler says, "I began to imagine that there was a potential for this kind of music... and, if there were bands as good as Big Bad Voodoo Daddy out there, that this movement could really have legs."

Benedict had begun to record some local swing and lounge sets, including Big Bad Voodoo Daddy, at Capitol's Studio B in Hollywood for a self-financed compilation.

Stamler says, "I remember saying to Brad, 'Hold off on this compilation. Don't do this. I've got an idea that we

can work together, put a label together, and use this compilation as one of the platforms to start the label.'"

In the end, Benedict and Stamler, who began managing Big Bad Voodoo Daddy in early '97, saw an association with E-Prop as a natural.

"We actually considered some other labels and approached some," Stamler says, "but at the end of the day, the 'Ultra-Lounge' umbrella [at E-Prop] actually outweighed any benefits we would have had by going somewhere else."

He adds that there was another important consideration, which came into play in the marketing of Big Bad Voodoo Daddy: "We're at a major label with enormous resources of marketing and sales, and there aren't any other front-line active young bands that are competing for their attention."

Kirkland says the relationship with Coolville does not harden a deeper inclination to the marketing of contemporary bands by E-Prop.

"We're not saying we're running around trying to sign bands, because we're not," he says. "There needs to be a raison d'être for any new initiative. In this one, the raison d'être is the whole branding of the swing thing and how to reach an audience."

Regarding Coolville's future plans, Stamler says, "We'll probably release one or four more artists in the next year, some of which will be swing/lounge-oriented and some of which won't be. One act on tap is the New York 'Cajun swing' combo the Flying Negroes. The label also plans multi-artist compilations for this summer and Christmas."

out of a scene very different from the one in which Big Bad Voodoo Daddy flourished.

The eight-piece band was formed by vocalist/songwriter Steve Perry in 1989, after the punk rocker turned his back on the grunge music then developing in the region.

"My mother had bought me 'The Smithsonian Collection of Classic Jazz,'" Perry remembers. "I got it for my birthday early in life, and I listened to it all the time... Around the late '80s I had the idea—hey, what if I fused [punk and swing]? What would that sound like? Cause I didn't want to do what everybody else was doing."

Perry's little studio outfit, including the musicians he needed to his cause—"Horn players had no gigs," he notes—"but finding an immediate audience proved more problematic."

"Gigwise, there was no Derby in

Eugene or all the Northwest," he says. "It's a rock-rock-oriented culture up there. The things that we got our gigs on, and since we had horns, we played generally with ska bands... There was no nostalgia fest that we could get with. We were just oddities. We were a band nobody could figure out."

The Daddies toured widely—in first in the West, then throughout the country—and released three albums between 1990 and 1994, their Space Age Bachelor Pad Records. Through their mate Real Big Fish, Perry met Mojo Records president Jay Rifkin, whom he approached about taking on the group. "I was really impressed with him as a writer and as a person," Rifkin says. "He was really focused and saw the long-term approach to it and had been banging away for six or seven years before we even came into the picture. I admire that commitment and also that they were a road band, which is vital to our whole marketing approach."

ZOOT SUIT RIOT

"Zoot Suit Riot"—a new song written by Perry and published by Toilet Brain Music (ASCAP)—has proved to be the leadoff hit for the Daddies' Mojo debut.

The song was inspired by a dark episode in L.A. history: 1945's "zoot suit riots," in which mobs of white servicemen randomly assaulted south-western Hispanics, who were part of the city's growing pacheco culture.

Perry says, "Do people know about [what it means historically]? No many, but we got a lot of e-mail from the Chicano community and Latino community, saying that it's great that somebody addressed the riots. Bringing it to the consciousness of the public is a good thing."

Response to the song has been riotous at modern rock radio: Stations like KRQQ Los Angeles, KHRR (91X) San Diego, and KROQ (107.7) San Francisco have been spinning it heavily.

Bob Waugh, music director at WHFS Washington, D.C., says, "There seems to be a definite appetite with our listeners for this kind of music. We saw it first with the Squirrel Nut Zippers. It wasn't that much of a leap for us to get behind the Cherry Poppin' Daddies... We're getting great reaction to it, in terms of spins and phones. It's pretty close to the top [of the playlist]."

With both the track and the album still climbing, the Cherry Poppin' Daddies—who are managed by Howard Libes and booked by Tahoe Agency in Los Angeles—will support the record with continuing radio play. The group will play a series of dates with Los Patoños Cadillac in April and is slated on the Vans Warped Tour, which kicks off June 30 in Phoenix.

VIDEO VENDORS JOIN FORCES ON GREAT FILMS BLITZ

(Continued from page 5)

16, from CBS' trumpets AFI's celebration of "100 Years... 100 Movies" in a 1999 prime-time special.

Shipments to stores, already solicited, should begin the next day. "We're trying to literally hit them" right after the CBS "100 Years" special.

CBS represents one prong of the AFI blitz designed to incite consumer interest. The following week, the TNT cable network begins a 10-week series of new, limited-edition VHS sets, set apart from the approximately 75,000 feature-length movies Hollywood has produced since 1968.

There will also be a World Wide Web site, an AFI travel exhibition, theatrical trailers, and a public relations campaign that will be busy through the middle of next year. AFI, meanwhile, has hired consultant Gene Silverman, formerly president of PolyGram Video and a top executive with Orion Home Video, and Los Angeles-based Simon Marketing to guide the video effort.

Home video savvy Simon assembles sell-through promotions for supermarkets and other chains. It introduced the recorded catalog to longtime client McDonald's, and for several years the fast-food giant offered customers who bought Happy

Meals the chance to buy movies for \$5.99 each. The practice, since ended, drew wrath of video retailers and Disney.

Simon will provide all the in-store merchandising materials for "100 Years... 100 Movies" and is a key outlet. Client Blockbuster Entertainment is participating, says Simon executive Jay Slater, adding, "There will be a bundled aspect to the titles. Everything will have a similar look."

RIAA PIRACY STATS

(Continued from page 5)

paign to inform university administrators and students about the legal implications of copyright infringement, which can include civil and criminal actions involving fines and even jail terms.

INTERNET FREE-FOR-ALL?

D'Onofrio is also looking ahead to the industry's biggest worry—that the Internet could soon be a free-for-all for downloading sound recordings, which can include civil and criminal actions involving fines and even jail terms. "We will also continue to establish

legal [court] precedents before the technologies advance to the point that large-scale online piracy runs rampant."

RECORDABLE CD

The RIAA, with help from law enforcement, also has begun confiscating illicit recordings made with the CD-Recordable format. Only 355 such bootleg discs and 87 counterfeit/illegal discs were nabbed in 1997, but they marked their first appearance in the marketplace.

Five-Year Anti-Piracy Statistics

Counterfeit/Pirate Solutions	1993	1994	1995	1996	1997
Counterfeit/ pirate cassettes	2,037,917	1,212,110	1,105,326	1,076,155	411,719
Counterfeit/ pirate CDs	17,845	14,845	25,652*	203,797†	128,796
Counterfeit/ pirate CD-Rs	NA	NA	NA	NA	87
Counterfeit/ pirate labels	34,449,500	23,126,036	28,447,450	20,070,650	465,688

* Approximately 96% pirate CDs

† CD royalties for 1996 and 1997 were \$1.00. The data were collected by U.S. Customs. Source: Recording Industry Association of America

RETAILERS FEAR ONLINE PRICE WAR

(Continued from page 1)

competitors, has also lowered the price of many front-line titles to \$12.99, well below the \$14.99 suggested retail prices before shipping charges.

Promotions like these don't violate music distributors' minimum-advertised-price (MAP) policies because the online retailers aren't advertising the low prices. Moreover, both CDnow and Music Boulevard buy from a wholesaler, Valley Media; therefore the new MAP rules don't apply to them. But the pricing has whipped up discontent among traditional retailers, who dread another debilitating price war that could extinguish hard-won margins.

Bob Higgins, chairman/CEO of Albany, N.Y.-based Trance World Entertainment Corp., which plans to launch an online store in September, says, "MAP rules are not meant to be circumvented. It's a good idea to go to music manufacturers at the NAMM convention is that 'the industry isn't totally out of the woods yet, and we don't really know what they do.'"

He says the majors may support Internet retailing, which can be a plus for the business, but in doing so they should ensure that the same guidelines apply to online retailers as to anyone else. "If [online retailers] sell below cost, then they are

violating MAP. And the majors should enforce those policies, even if the retailers are buying from Valley," he says.

Mike Dreese, CEO of Alliston, Mass.-based Newbury Comics, which has an online retail site, says, "Any idiot that wants to drive traffic can use low-priced music to get it. We [store owners] proved it at retail; now it looks like they will prove it online."

Russ Solomon, president of West Sacramento, Calif.-based Tower Records, which also sells music online, takes a different approach. He says he doesn't see CDnow's Grammy promotion as very successful, so the company "will lose a lot of money" by selling at such a steep discount.

While declining to be specific, CDnow reports that the Grammy promotion attracted a "record number" of new purchasers to its site. The company says 60% of purchases during the promotion were made by new customers. Its top five sellers were Bob Dylan's "Time Out of Mind," Shawn Colvin's "A Few Small Repairs," Paula Cole's "This Fire," Sarah McLachlan's "Sourheart," and James Taylor's "Hourglass."

CDnow president Jason Olim denies that his company's promo-

tions signal an online price war. "We're 30% off the same products Best Buy is discounting," he says.

"We only pick the products that are highly competitive because they're available in the physical world. They account for only 20% of our total sales. The bulk of what we sell is at standard pricing."

However, the online retailers' pricing raises more fundamental questions about the business. How can it survive with margins as low as they currently are, with losses mounting as fast as revenues?

According to public documents filed with the Securities and Exchange Commission (SEC), CDnow lost \$10.8 million on sales of \$17.4 million last year, while N2K, parent of Music Boulevard, lost \$25.7 million on revenue of \$13.5 million. The former company achieved a gross profit margin of 15%, while the latter's gross margin was 16.5%. For CDnow, online retailing is its total focus. N2K also runs a label and a business that serves as a content provider for the Internet. However, analysts say the online retail companies are accounting for the bulk of N2K's sales volume.

Analysts argue that online retailers' huge marketing expenses—including the costs of forming alliances with Internet service providers and search engines—require a continuing flow of capital. For instance, N2K paid America Online \$22 million for a three-year deal to promote its Web site.

Last year, CDnow's marketing costs totaled \$8.2 million, or 54.2% of total revenue. The year before, when total sales were \$6.3 million, marketing costs were a more realistic 9.9% of total revenue. At N2K, its sales and marketing costs totaled \$13.5 million, which almost matched its revenue total. In addition to marketing costs, N2K spent \$14.8 million for operating and development of its sites and \$11.5 million for general and administrative expenses.

N2K recently filed with the SEC for a secondary offering of stock—3.8 million shares at an estimated price of about \$25, its current level.

The company is selling 2 million of those shares and expects net proceeds of \$47.2 million. Of that, \$15 million will go for marketing expenses, \$5 million for expanded technical infrastructure, and \$27.2 million for working capital. N2K went public last October, selling 3.8 million shares at \$19 per share. After underwriting fees, the company netted about \$97 million. But the offering sold only 31% of the company's stock to the public, giving N2K a total valuation at press time of about \$309

million.

CDnow went public in February, raising \$65 million by selling 4.1 million shares at \$16 per share. The offering sold 33% of its common stock to the public, with insiders retaining the remainder. This gives the company a valuation of about \$36 million.

Although these online merchants have reported large losses, it hasn't stopped investors from bidding up the stocks. Wall Street sources say investors are looking for big revenue growth—not profit—at present, and these companies are delivering that.

William Gianfranco, analyst with C.E. Untertow, which helped underwrite N2K's stock offering, says, "Investors are clearly looking at the long-term potential. They're seeing that overall CD sales are down at a time when CDnow and N2K are seeing incredible growth."

Additionally, as investors sort on

hardware technology stocks, they've become more enamored of Internet companies, believing that price wars in the computer industry will put more PCs in the hands of the public and drive online commerce.

Traditional music retailers are fighting back with Web sites of their own. Two of the earliest were from Tower and Camelot. Although executives aren't saying what their online sales are, they report greatly increased activity on their sites.

Tower is selling hits at \$13.99-\$14.99. This is a discount from list price, but it's not as deep as Best Buy's and Tower's Web site has the first shots in the previous price war at the store level.

Meanwhile, Amazon.com, which already dominates online book-selling, has just entered the music business. The impact it will have on the dynamics of online music retailing is unclear.

WH SMITH GROUP BUYS SCOTTISH CHAIN

(Continued from page 1)

the HMV chain (Billboard, March 7), but it has now done a deal that makes it the U.K.'s second-most numerous music retailing operation.

London-based Smith has bought Scottish retail chain John Menzies, a move that gives Smith its first representation in Scotland. Subject to approval by Menzies stockholders, the deal will be completed in April, the companies say.

Smith's WHSmith stores and the Menzies chain have a product lineup that largely coincides. Both chains focus on newspapers, magazines, and books but also offer a range of chart-based music and video product in larger stores. Smith has 353 music outlets in Great Britain, while Menzies has 144 music outlets across its 232 retail sites. That total of 497 music outlets makes the WHSmith/Menzies chain the second-most numerous music retail brand in the U.K., following Woolworth's with 784 music departments. According to industry sources, the joint WHSmith/Menzies chain should account for about 15% of the album market and 14% of singles sales.

Asked whether Smith will now use its newly increased purchasing power and its greater High Street representation in new ways, a spokeswoman for the group says, "It's far too early to say. We keep music as one of the product ranges, and it works well for us at Smiths."

However, one senior U.K. record company sales executive says, "The last thing we need in the current busi-

ness environment is some guy coming through the door saying, 'I've got 500 shops, and I want all my albums for a pound each.'"

The Smith source says the sale of the Wall and of book-selling chain Waterstone's to form part of the planned new HMV Media Group, a joint venture between the EMI Group and British-based company Advent International, will not directly affect the group's plans to direct the U.K.'s Virgin Our Price chain.

Although Smith announced five months ago its intention to sell Virgin Our Price (Billboard, Oct. 25, 1997), the spokeswoman said at the time of the sale of the Wall that "selling Virgin Our Price will happen when we see. We're in no particular hurry."

Smith owns 75% of Virgin Our Price, with the remainder being held by Richard Branson's Virgin Entertainment Group. That company's chief executive, Simon Burke, reiterates that he wants first refusal when the U.K. company does come on the market.

Separately, Smith has revealed that Waterstone's managing director, Alan Giles, who until this month represented Virgin Our Price's interests on the Smith board, will receive 607,000 shares (\$971,000) when the sale of Waterstone's to HMV Media Group is completed. In a circular to stockholders sent March 11, Smith said the sum includes "compensation for loss of pension benefits."

LISA ZBITNEW NAMED BMG CANADA PREZ

(Continued from page 10)

major record company in Canada (Billboard Bulletin, March 10).

The appointment was made by Strauss Zelnick, president/CEO of BMG Entertainment, North America, to whom Zbitnew was named.

Zbitnew's career has been on the fast track in Canada since she left in 1990 the Toronto-based independent label A&R. Zbitnew joined Zbitnew as managing director. She became marketing director at Sony Music Canada and moved to EMI Music Canada as VP of marketing in 1993. In 1996, Zbitnew joined BMG Music Canada as VP of marketing and became GM in April 1997, assuming the responsibilities of president Paul Alevs, who left the company for a post at the Diner Store. Zbitnew's previous titles included: Puff Daddy, Mase, and Wu-Tang Clan. BMG Music Canada enjoyed a sales increase of 22% in 1997 (100% according to Zbitnew: "The last year has been great for us," she says). "The timing has been in my favor, certainly for urban music. We've got the leading edge on our competition, and we're going to keep it that way. We've got the benefit of [distributing] product from [American-based labels] Loud, Bad Boy, and LaFace."

While Zbitnew earns praise for heading BMG Music Canada for the past 11 months as GM, several industry sources suggest the company's weak spot is its domestic A&R. The company's roster includes veterans Crash Test Dummies, Prairie Oyster, and Charlie Major and such new acts as Julia Austin, Copyright, The Bloods, and The Roots. Sound & Lightening Co., Lovine, Jacksoul, and Rascaiz.

While Austin's 1997 debut, "What My Heart Already Knows," went gold (500,000 units sold) and he's become a major country star nationally, last year's Vix debut by Copyright and the Bloods Chieftains have yet to break the charts.

Zbitnew argues that BMG's A&R is in a transitional stage. "I stand behind the roster as a great music roster, but we are taking time [to develop acts]," she says. "Our A&R team of Keith Porteous, Chris Wardman, and Juliana Raeburn has been in place for less than two years. In a two-year period, that's just [time] to discover the act, sign them, and develop and record them. First [albums] of Transistor Sound & Lightening Co., Lovine, Jacksoul, and Rascaiz are just starting to come out now."

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Hot 100 Airplay

Compiled from a national sample of airplay stations by Broadcast Data System's Radio track service. Based on a nationally monitored 24-hour a day, 7-days a week. Songs ranked by gross impressions, computed by adding multiplying each station's airplay by listener share data. The data is used in the Hot 100 Singles chart.

WEEK ENDING	WEEKS ON CHART	TITLE	ARTIST (PROMOTION LABEL)	LAST WEEK	PEAK
1	1	** NO. 1 **			
1	1	MY HEART WILL GO ON	Celine Dion (Sony Music)		
2	2	TRULY MADLY DEEPLY	Boyz II Men (A&M)		
3	3	THU MY LOVE	En Vogue (A&M)		
4	4	ALL MY LOVE	En Vogue (A&M)		
5	5	AS LONG AS YOU LOVE ME	En Vogue (A&M)		
6	6	WALKING ON THE SUN	En Vogue (A&M)		
7	7	DO YOU WANT TO WANT	En Vogue (A&M)		
8	8	PROZEN	En Vogue (A&M)		
9	9	TORN	Natalie Imbruglia (Polygram)		
10	10	TOGETHER AGAIN	En Vogue (A&M)		
11	11	YOU MAKE ME WANNA...	En Vogue (A&M)		
12	12	KISS THE RAIN	En Vogue (A&M)		
13	13	THE MUMMERS DANCE	En Vogue (A&M)		
14	14	SEX AND CANDY	En Vogue (A&M)		
15	15	BUTTER SWEET SYMPHONY	En Vogue (A&M)		
16	16	HOW'S IT GOING TO BE	En Vogue (A&M)		
17	17	NICE & SLOW	En Vogue (A&M)		
18	18	SUGAR RAIN	En Vogue (A&M)		
19	19	YOU MAKE ME WANNA...	En Vogue (A&M)		
20	20	GETTING JIGGY WIT IT	En Vogue (A&M)		
21	21	ANYTIME	En Vogue (A&M)		
22	22	HOW DO I LIVE	En Vogue (A&M)		
23	23	SHOW ME YOUR LOVE	En Vogue (A&M)		
24	24	SHOW ME YOUR LOVE	En Vogue (A&M)		
25	25	MY FATHER'S EYES	En Vogue (A&M)		
26	26	SEMI-CHARMED LIFE	En Vogue (A&M)		
27	27	IF YOU COULD ONLY SEE	En Vogue (A&M)		
28	28	TOUCHED	En Vogue (A&M)		
29	29	I DON'T EVEN WANT TO SEE YOU AGAIN	En Vogue (A&M)		
30	30	PUSH	En Vogue (A&M)		
31	31	ALL FOR YOU	En Vogue (A&M)		
32	32	ONE PLAYING GAMES (WITH MY HEART)	En Vogue (A&M)		
33	33	I WANT YOU BACK	En Vogue (A&M)		
34	34	SWING MY WAY	En Vogue (A&M)		
35	35	THAT'S THE WAY YOU WANT	En Vogue (A&M)		
36	36	DO YOU WANT TO WANT	En Vogue (A&M)		
37	37	DO YOU WANT TO WANT	En Vogue (A&M)		
38	38	DO YOU WANT TO WANT	En Vogue (A&M)		
39	39	DO YOU WANT TO WANT	En Vogue (A&M)		
40	40	DO YOU WANT TO WANT	En Vogue (A&M)		

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HOT 100 CURRENT AIRPLAY

WEEK ENDING	WEEKS ON CHART	TITLE	ARTIST (PROMOTION LABEL)	LAST WEEK	PEAK
1	1	NO MORE NO PROBLEMS	En Vogue (A&M)		
2	2	SUNSHINE GAMES	En Vogue (A&M)		
3	3	DO YOU WANT TO WANT	En Vogue (A&M)		
4	4	DO YOU WANT TO WANT	En Vogue (A&M)		
5	5	DO YOU WANT TO WANT	En Vogue (A&M)		
6	6	DO YOU WANT TO WANT	En Vogue (A&M)		
7	7	DO YOU WANT TO WANT	En Vogue (A&M)		
8	8	DO YOU WANT TO WANT	En Vogue (A&M)		
9	9	DO YOU WANT TO WANT	En Vogue (A&M)		
10	10	DO YOU WANT TO WANT	En Vogue (A&M)		
11	11	DO YOU WANT TO WANT	En Vogue (A&M)		
12	12	DO YOU WANT TO WANT	En Vogue (A&M)		
13	13	DO YOU WANT TO WANT	En Vogue (A&M)		
14	14	DO YOU WANT TO WANT	En Vogue (A&M)		
15	15	DO YOU WANT TO WANT	En Vogue (A&M)		
16	16	DO YOU WANT TO WANT	En Vogue (A&M)		
17	17	DO YOU WANT TO WANT	En Vogue (A&M)		
18	18	DO YOU WANT TO WANT	En Vogue (A&M)		
19	19	DO YOU WANT TO WANT	En Vogue (A&M)		
20	20	DO YOU WANT TO WANT	En Vogue (A&M)		
21	21	DO YOU WANT TO WANT	En Vogue (A&M)		
22	22	DO YOU WANT TO WANT	En Vogue (A&M)		
23	23	DO YOU WANT TO WANT	En Vogue (A&M)		
24	24	DO YOU WANT TO WANT	En Vogue (A&M)		
25	25	DO YOU WANT TO WANT	En Vogue (A&M)		
26	26	DO YOU WANT TO WANT	En Vogue (A&M)		
27	27	DO YOU WANT TO WANT	En Vogue (A&M)		
28	28	DO YOU WANT TO WANT	En Vogue (A&M)		
29	29	DO YOU WANT TO WANT	En Vogue (A&M)		
30	30	DO YOU WANT TO WANT	En Vogue (A&M)		

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HOT 100 A-Z

WEEK ENDING	WEEKS ON CHART	TITLE	ARTIST (PROMOTION LABEL)	LAST WEEK	PEAK
1	1	MY HEART WILL GO ON	Celine Dion (Sony Music)		
2	2	TRULY MADLY DEEPLY	Boyz II Men (A&M)		
3	3	THU MY LOVE	En Vogue (A&M)		
4	4	ALL MY LOVE	En Vogue (A&M)		
5	5	AS LONG AS YOU LOVE ME	En Vogue (A&M)		
6	6	WALKING ON THE SUN	En Vogue (A&M)		
7	7	DO YOU WANT TO WANT	En Vogue (A&M)		
8	8	PROZEN	En Vogue (A&M)		
9	9	TORN	Natalie Imbruglia (Polygram)		
10	10	TOGETHER AGAIN	En Vogue (A&M)		
11	11	YOU MAKE ME WANNA...	En Vogue (A&M)		
12	12	KISS THE RAIN	En Vogue (A&M)		
13	13	THE MUMMERS DANCE	En Vogue (A&M)		
14	14	SEX AND CANDY	En Vogue (A&M)		
15	15	BUTTER SWEET SYMPHONY	En Vogue (A&M)		
16	16	HOW'S IT GOING TO BE	En Vogue (A&M)		
17	17	NICE & SLOW	En Vogue (A&M)		
18	18	SUGAR RAIN	En Vogue (A&M)		
19	19	YOU MAKE ME WANNA...	En Vogue (A&M)		
20	20	GETTING JIGGY WIT IT	En Vogue (A&M)		
21	21	ANYTIME	En Vogue (A&M)		
22	22	HOW DO I LIVE	En Vogue (A&M)		
23	23	SHOW ME YOUR LOVE	En Vogue (A&M)		
24	24	SHOW ME YOUR LOVE	En Vogue (A&M)		
25	25	MY FATHER'S EYES	En Vogue (A&M)		
26	26	SEMI-CHARMED LIFE	En Vogue (A&M)		
27	27	IF YOU COULD ONLY SEE	En Vogue (A&M)		
28	28	TOUCHED	En Vogue (A&M)		
29	29	I DON'T EVEN WANT TO SEE YOU AGAIN	En Vogue (A&M)		
30	30	PUSH	En Vogue (A&M)		
31	31	ALL FOR YOU	En Vogue (A&M)		
32	32	ONE PLAYING GAMES (WITH MY HEART)	En Vogue (A&M)		
33	33	I WANT YOU BACK	En Vogue (A&M)		
34	34	SWING MY WAY	En Vogue (A&M)		
35	35	THAT'S THE WAY YOU WANT	En Vogue (A&M)		
36	36	DO YOU WANT TO WANT	En Vogue (A&M)		
37	37	DO YOU WANT TO WANT	En Vogue (A&M)		
38	38	DO YOU WANT TO WANT	En Vogue (A&M)		
39	39	DO YOU WANT TO WANT	En Vogue (A&M)		
40	40	DO YOU WANT TO WANT	En Vogue (A&M)		

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Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) data equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

WEEK ENDING	WEEKS ON CHART	TITLE	ARTIST (PROMOTION LABEL)	LAST WEEK	PEAK
1	1	** NO. 1 **			
1	1	GETTING JIGGY WIT IT	En Vogue (A&M)		
2	2	NICE & SLOW	En Vogue (A&M)		
3	3	NO NO NO	En Vogue (A&M)		
4	4	GONE WITH THE WIND	En Vogue (A&M)		
5	5	THE CITY IS MINE	En Vogue (A&M)		
6	6	WHAT YOU WANT	En Vogue (A&M)		
7	7	BOOY BUMPY	En Vogue (A&M)		
8	8	SWING MY WAY	En Vogue (A&M)		
9	9	TOO CLOSE	En Vogue (A&M)		
10	10	ARE YOU JIGGY WIT IT	En Vogue (A&M)		
11	11	MAKE ME AIN'T	En Vogue (A&M)		
12	12	YOU'RE STILL THE ONE	En Vogue (A&M)		
13	13	BEEN AROUND THE WORLD	En Vogue (A&M)		
14	14	DO FOR LOVE	En Vogue (A&M)		
15	15	HOW DO I LIVE	En Vogue (A&M)		
16	16	THE PARTY CONTINUES	En Vogue (A&M)		
17	17	PROZEN	En Vogue (A&M)		
18	18	DO YOU WANT TO WANT	En Vogue (A&M)		
19	19	I DON'T EVEN WANT TO SEE YOU AGAIN	En Vogue (A&M)		
20	20	ROMEO AND JULIET	En Vogue (A&M)		
21	21	TOGETHER AGAIN	En Vogue (A&M)		
22	22	A SONG FOR MOM	En Vogue (A&M)		
23	23	I WANT YOU BACK	En Vogue (A&M)		
24	24	PINK	En Vogue (A&M)		
25	25	A ROSE IS STILL A ROSE	En Vogue (A&M)		
26	26	ARE YOU JIGGY WIT IT	En Vogue (A&M)		
27	27	DO YOU WANT TO WANT	En Vogue (A&M)		
28	28	DO YOU WANT TO WANT	En Vogue (A&M)		
29	29	DO YOU WANT TO WANT	En Vogue (A&M)		
30	30	DO YOU WANT TO WANT	En Vogue (A&M)		
31	31	DO YOU WANT TO WANT	En Vogue (A&M)		
32	32	DO YOU WANT TO WANT	En Vogue (A&M)		
33	33	DO YOU WANT TO WANT	En Vogue (A&M)		
34	34	DO YOU WANT TO WANT	En Vogue (A&M)		
35	35	DO YOU WANT TO WANT	En Vogue (A&M)		
36	36	DO YOU WANT TO WANT	En Vogue (A&M)		
37	37	DO YOU WANT TO WANT	En Vogue (A&M)		
38	38	DO YOU WANT TO WANT	En Vogue (A&M)		
39	39	DO YOU WANT TO WANT	En Vogue (A&M)		
40	40	DO YOU WANT TO WANT	En Vogue (A&M)		

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WEEK ENDING	WEEKS ON CHART	TITLE	ARTIST (PROMOTION LABEL)	LAST WEEK	PEAK
1	1	THE CITY IS MINE	En Vogue (A&M)		
2	2	LOVE YOU DOWN	En Vogue (A&M)		
3	3	IF YOU THINK I'M JIGGY	En Vogue (A&M)		
4	4	RYE	En Vogue (A&M)		
5	5	IT'S ALL ABOUT ME	En Vogue (A&M)		
6	6	BRING IT ON	En Vogue (A&M)		
7	7	JUST BE STRAIGHT WITH ME	En Vogue (A&M)		
8	8	WHAT IF I SAID	En Vogue (A&M)		
9	9	ARE YOU JIGGY WIT IT	En Vogue (A&M)		
10	10	WE'RE NOT MAKING LOVE NO MORE	En Vogue (A&M)		
11	11	HEAVEN	En Vogue (A&M)		
12	12	THEN WHAT?	En Vogue (A&M)		
13	13	DO FOR LOVE	En Vogue (A&M)		
14	14	IMAGINATION	En Vogue (A&M)		
15	15	THE RAIN	En Vogue (A&M)		
16	16	REALITY	En Vogue (A&M)		
17	17	DO YOU WANT TO WANT	En Vogue (A&M)		
18	18	IF I NEVER STOP LOVING YOU	En Vogue (A&M)		
19	19	SEMI-SUBSIDER	En Vogue (A&M)		
20	20	MY BODY	En Vogue (A&M)		
21	21	SHOW ME YOUR LOVE	En Vogue (A&M)		
22	22	SPICE UP YOUR LIFE	En Vogue (A&M)		
23	23	IF I COULD REACH THE WORLD	En Vogue (A&M)		
24	24	FEEL SO GOOD	En Vogue (A&M)		
25	25	DO YOU WANT TO WANT	En Vogue (A&M)		
26	26	DO YOU WANT TO WANT	En Vogue (A&M)		
27	27	DO YOU WANT TO WANT	En Vogue (A&M)		
28	28	DO YOU WANT TO WANT	En Vogue (A&M)		
29	29	DO YOU WANT TO WANT	En Vogue (A&M)		
30	30	DO YOU WANT TO WANT	En Vogue (A&M)		
31	31	DO YOU WANT TO WANT	En Vogue (A&M)		
32	32	DO YOU WANT TO WANT	En Vogue (A&M)		
33	33	DO YOU WANT TO WANT	En Vogue (A&M)		
34	34	DO YOU WANT TO WANT	En Vogue (A&M)		
35	35	DO YOU WANT TO WANT	En Vogue (A&M)		
36	36	DO YOU WANT TO WANT	En Vogue (A&M)		
37	37	DO YOU WANT TO WANT	En Vogue (A&M)		
38	38	DO YOU WANT TO WANT	En Vogue (A&M)		
39	39	DO YOU WANT TO WANT	En Vogue (A&M)		
40	40	DO YOU WANT TO WANT	En Vogue (A&M)		

Records with the greatest weekly gains. © 1998 Billboard/SP Communications.

HOT 100 SINGLES SPOTLIGHT

by Theda Sandford-Waller

RECORD-SETTING AIRPLAY: Savage Garden's "Truly Madly Deeply" (Columbia) may have topped the Hot 100 two months ago, but the song has quietly been gaining steam at radio, and at No. 2 on the Hot 100 Airplay list, the song has reached the magical marker of 100 million audience impressions. Clearly, Celine Dion's record-breaking audience of 117 million for "My Heart Will Go On" (550 Music) has eclipsed the success of "Truly Madly Deeply," which is just 2 million audience impressions away from surpassing Donna Lewis' "I Love You Always Forever" (Atlantic) as having the second-highest audience since Billboard began using Broadcast Data Systems to compute its airplay charts. For a frame of reference, the difference between "Truly Madly Deeply" and the No. 3 title, matchbox 20's "3 AM" (Lava/Atlantic), is 24 million audience impressions.

FOURTY: At No. 4, Madonna's "Frozen" (Maverick/Warner Bros.) matches her best Hot 100 debut, which was for 1985's "You'll See." The single scanned 42,000 units to bow at No. 17 on Hot 100 Singles Sales, while the song has garnered nearly 32 million audience impressions and is ranked at No. 8 on Hot 100 Airplay. If you think Madonna's foray into electronics is a radical departure for her, keep in mind that her current producer, William Orbit, remixed "Justify My Love," "Erotica," and "I'll Remember."

TITANIC: At this point, I am beginning to wonder when the lister of all things "Titanic" will start to finish. Piled in part by the Tony Muro dance remix, Celine Dion's "My Heart Will Go On" continues to dominate the airwaves to the tune of 115 million audience impressions. However, the single's sales are off a dramatic 62%, down to 24,000 units, because the retail shock is nearly depleted.

It appears that the "Jerry Maguire" edit phenomena, in which film clips are mixed together with soundtracks, is not exclusive to radio in the U.S. While surfing the World Wide Web recently, I heard the Italian "Titanic" version of "My Heart Will Go On" on Radio DJ in Milan. The mix was odd because that's vocals were in English and the snippets from the movie were in Italian. I've heard the English-language "Titanic" mix so many times that I was able to translate the dialogue and pick up a title Italian in the process. Incidentally, composer James Horner's instrumental "Southampton" (Sony Classical) enters Hot 100 Airplay at No. 35 with 12.6 million audience impressions from airplay at 65 monitored Hot 100 stations. Another version of "My Heart Will Go On" (Arista) has 3 million audience impressions from airplay at 44 monitored stations.

RANDOM NOTES: Hot 100 Singles Spotlight would like to send congratulations to Columbia Records. The label has four singles—Nos. 1, 4, 5, and 7—in the top 10 of the Hot 100... In addition to Natalie Brown's remake of Natalie Imbruglia's "Torn" (Interhit/Priority), under the Cover Records label will service retail with its own dance version of the song by Natural Innocent March 24. The same day, the label is also releasing a version of K-Ci & JoJo's "All My Life" (MCA) by cover band Krazy & Judo. MCA's single of "All My Life" is slated to arrive at retail on Tuesday (17).

Theda Sandford-Waller can be reached via E-mail at theda@billboard.com.

DUBBIE UNDER HOT 100 SINGLES

LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/MOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/MOTION LABEL)
1	1	GOTTA BE...JOVON ON	PRINCE & THE NEW POWER GENERATION	15	4	MAURO	MAURO (IMP/PRO/IMP)
2	11	I AM...WE'RE ROLLIN'	PRINCE & THE NEW POWER GENERATION	16	5	SO LOVING WITH YOU	DOUGIE (IMP/PRO)
3	4	I'M FROM THE COUNTRY	TRACY BRADY (MCA/IMP)	17	13	NOTHING BUT THE THUNDER	CLAY AIKEN (IMP/IMP)
4	3	THAT'S WHY I'M HERE	PRINCE & THE NEW POWER GENERATION	18	6	IT'S LIKE A FIRE	DOUGIE (IMP/PRO)
5	2	GET READY TO BOUNCE	PRINCE & THE NEW POWER GENERATION	19	12	HANDLE UR BUSINESS	DOUGIE (IMP/PRO)
6	9	SUPERHERO	CLAY AIKEN (IMP/IMP)	20	29	ALIVE	PEARL JAM (IMP)
7	8	MYSTIC	CLAY AIKEN (IMP/IMP)	21	18	THAT TOWN	THAT TOWN (IMP)
8	4	HEAR ME	CLAY AIKEN (IMP/IMP)	22	17	DANCE HALL DAYS	DOUGIE (IMP/PRO)
9	10	YOU'LL NEVER KNOW	PRINCE & THE NEW POWER GENERATION	23	24	EVER FLOW	PEARL JAM (IMP)
10	12	SAY IT	DOUGIE (IMP/PRO)	24	7	JUST A MEMORY	PEARL JAM (IMP)
11	13	WELL, ALRIGHT	DOUGIE (IMP/PRO)	25	7	WANNABE LIKE A MAN	DOUGIE (IMP/PRO)
12	1	LOVELY WOLF LEAVES ME ALONE	PRINCE & THE NEW POWER GENERATION	26	1	24/7	DOUGIE (IMP/PRO)
13	17	ANOTHER HIT	PRINCE & THE NEW POWER GENERATION				

Billboard Under lists the top 25 singles under No. 100 which have not yet peaked.

Atlantic, New Line Sign Hoop Deal With CBA Label's Acts To Promote League; Film, TV Projects Planned

■ BY BRADLEY BAMBARGER

NEW YORK—Atlantic Records has teamed with New Line Television and the Continental Basketball Assn. (CBA) as part of an ambitious, entertainment-oriented makeover designed to heighten the league's national profile.

Atlantic's developing acts will not only be singing the national anthem at CBA games but will be featured in halftime performances, in some cases, performers will be touring with CBA teams. All-4-One is the first confirmed Atlantic act to perform as part of the CBA arrangement, with the plan to tour from Hartford, Conn., to Sioux Falls, N.D., the CBA has served as the farm league for the NBA for the past 19 years. According to league statistics, nearly one-third of CBA's players, once played in the CBA.

Phillmore Anderson, senior director of marketing for urban music at Atlantic, says the attention from CBA deal for the label is "an opportunity to gain greater radio visibility for our acts beyond the usual avenues of

exposure." Radio and retail promotion for Atlantic's acts will be coordinated with their CBA appearances, starting with All-4-One.

Also as part of the CBA deal, DJs at the various arenas will be spinning songs from such hit Atlantic performers as Jewel, matchbox 20, All-4-One, and Alan Kames during downtime in the games. Atlantic CDs, cassettes, and videos will also be sold at the arenas. Although details are fuzzy, the label also has plans for its own record theme songs for each CBA franchise.

Atlantic also plans to incorporate its videos into game telecasts. Some CBA teams' games are broadcast locally, although negotiations are under way for a national cable deal, according to Chris Russo, executive VP of franchise programming and marketing for New Line Television.

In an initial two-year arrangement, the CBA recruited New Line and then Atlantic in an effort to "build the league as a distinctive brand," says CBA commissioner Steve Patterson.

"The competition for the sports dollar is increasingly tough, so we would like to position the CBA not just as a night league, but as a place to go around entertainment alternative," Patterson adds. "New Line was behind the acclaimed basketball documentary 'J.R.' Dreamers." Atlantic is not only No. 1 in the business but has a really diverse base of artists that could appeal across our

varied audience."

Patterson and Russo agree that what plays in Hartford may not play in St. Louis. Patterson says that Atlantic to tailor musical offerings to each market—R&B aimed at Hartford, for instance, and country for Sioux Falls. An Atlantic/CBA compilation album will be issued this fall to coincide with the start of the league's September-April season. The disc will incorporate tracks from Atlantic's hitmakers and baby acts. CBA "highlight" videos will be a multimedia feature.

Russo says New Line looks to tap the CBA for future film and TV projects along the lines of 1994's "Hoop Dreams" and its other basketball-oriented features: "The Basketball Diaries," "Above The Rim," and "Heaven Is a Playground." Eying the prospect CBA telecasts, he adds that "New Line aims to turn the league into 'Total-access basketball' beyond what's available with NBA broadcasts. On-court mixes will be fitted to the players, and cameras will be in locker rooms at halftime.

The CBA team include the Connecticut Pride (based in Hartford); the New York Knickerbockers (New York); Wayne (Ind.) Fury; the Rockford (Ill.) Lightning; the Quad City Thunder (based in Moline, Ill.); the Grand Rapids (Mich.) Drive; the Idaho Stampede (based in Boise); the Lacrosse (Wis.) Bobcats; and the Yakima (Wash.) Sun Kings.

RIAA DECRIES TOP COURT'S 'IMPORTED EXPORTS' RULING

(Continued from page 10)

tribution of copyrighted hard products, the ruling will have ramifications for all copyrighted U.S. products sold abroad at a discount, including sound recordings, according to the RIAA and the International Intellectual Property Alliance members that had filed amicus briefs in support of the position against unauthorized imports.

Cary Sherman, senior executive VP/general counsel for the RIAA, characterizes the decision as unfortunate, and says that while the "imported exports" currently make up a small part of the industry's business, the decision by the court "ignores the established practices in copyright industries for marketing products worldwide" and sets a precedent for chaos and misunderstanding.

For example, he says, "In situations where there are different demand characteristics [for releases] in different countries, this could have a big negative impact on the industry." Sherman also says that the ruling could affect many areas of the business, from pricing to release dates and publicity coordination, and that "other countries will not understand [the change] and lower their barriers."

Last year, the 9th U.S. Circuit Court of Appeals overruled the initial federal court ruling that the third-party goods buyer Quality King and sided instead with the manufacturer L'Anza, which had argued against the lower court's authorized imports. Quality King appealed.

The similar issue of parallel imports—product manufactured in other countries, offered at lower

prices, and then imported—is red hot in Australia. On Dec. 9, 1997, Australia's Senate rejected government copyright reforms that would relax existing import restrictions, forcing the government to raise prices for consumers. Earlier this month, the government paid \$750,000 Australian (\$500,000) to mount a publicity campaign to counteract claims by the music industry about the damaging repercussions. Lawmakers there

have accused the industry of inflated CD pricing and have turned the subject into a pro-consumer issue, saying the public will benefit from the lower-priced imports.

The parallel-import issue also looms in Norway, currently not a member of the European Union, where the Parliament was scheduled to debate the issue. If Norway legalizes the practice, insiders say, the decision could set a precedent for EU member countries.

Record-Sticker Bill Defeated in Georgia

WASHINGTON, D.C.—A state bill in Georgia that would have made it a misdemeanor to sell an album with a parental-advisory label to a minor was defeated in that state's House of Representatives last March 6.

The bill was voted out of a House committee last month (Billboard, Feb. 21).

The bill's defeat was a victory for the entertainment industry group that had lobbied against it. Joining the Recording Industry Assn. of America (RIAA) in efforts to defeat the bill, H.B. 1170, were Georgia retailers, more than 1,000 copies of the Sony CD-manufacturing plant in Carrollton, Ga., and representatives of the National Assn. of Recording Merchandisers, the Motion Picture and the Motion Picture Assn. of America.

The group convinced lawmakers that the bill "took a voluntary program meant to provide guidance for

parents and turned it into the basis for violating somebody of a crime," according to Joel Flato, the RIAA's VP of government affairs and artist relations.

The RIAA is also fighting similar legislation in Tennessee and Wisconsin and another bill in Wisconsin that would prevent the state Investment Board from investing in companies that produce or distribute pornography. A similar bill is on the legislative docket in Virginia.

The trade group is also lobbying against a "community standards" bill in Pennsylvania that would allow towns and municipalities to create their own definitions of obscenity, in effect making it impossible to compare and contrast laws in the state any albums with even a whisper of controversy about them. A similar bill has been introduced in South Dakota. BILL HOLLAND

WEEK	LAST WEEK	2 WEEKS AGO	TITLE	ARTIST	PEAK POSITION	
	48	39	33	IF YOU THINK I'M JIGGY	THE LOX	30
				PRODUCED BY JAY-Z & MIKE DESSAINE		
(36)	NEW	1	VICTORY	THE NOTORIOUS B.I.G. & BUSTA RHYMES	30	
				PRODUCED BY THE NOTORIOUS B.I.G.		
51	55	9	GIVEN TO FLY	PEARL JAM	21	
				PRODUCED BY MICHAEL D'VORAK		
(32)	57	9	THE SEX MACHINE	JAY-Z (FEATURING MICKEY BLUEBEARS)	21	
				PRODUCED BY JAY-Z		
(53)	58	61	STRAWBERRIES	SMOOTH	53	
				PRODUCED BY JAY-Z		
54	58	46	SWEET SURRENDER	SARAH MACLACHLAN	28	
				PRODUCED BY JAY-Z		
55	50	46	WHAT WOULD HAPPEN	MEREDITH BROOKS	36	
				PRODUCED BY JAY-Z		
56	53	54	LIGHT IN YOUR EYES	BLESSID UNION SAINTS & POETS	35	
				PRODUCED BY JAY-Z		
57	54	51	I WILL COME TO YOU	HANSON	31	
				PRODUCED BY JAY-Z		
58	56	47	AM I DREAMING	KEITH SWEAT & SCRAP	31	
				PRODUCED BY JAY-Z		
59	52	40	WE'RE NOT MAKING LOVE NO MORE	DOE	33	
				PRODUCED BY JAY-Z		
(61)	57	51	RYE BIE	JO DOE	33	
				PRODUCED BY JAY-Z		
61	60	58	11 BURN	MILITIA	33	
				PRODUCED BY JAY-Z		
(62)	61	58	IT'S ALL ABOUT ME	MYIA	33	
				PRODUCED BY JAY-Z		
(43)	62	84	LET'S RIDE	MONTELL DUNN FEAT. MASTER P & SLICK THE SHOCKER	33	
				PRODUCED BY JAY-Z		
65	64	63	BRING IT ON	KEITH WASHINGTON	37	
				PRODUCED BY JAY-Z		
(64)	65	56	32 FLOWERS	ALANA DAVIS	37	
				PRODUCED BY JAY-Z		
(56)	NEW	59	STREET BASTARD WITH ME	SLICK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, MONSIEUR M. & DOG	37	
				PRODUCED BY JAY-Z		
(66)	59	59	WHAT IF I SAID	ANITA COCHRAN (FEAT. WITH STEVE WARNER)	37	
				PRODUCED BY JAY-Z		
(66)	NEW	61	IMAGINATION	JOEY	37	
				PRODUCED BY JAY-Z		
68	63	63	AT THE BEGINNING	RICHARD MAZ & DONNA LUCAS	37	
				PRODUCED BY JAY-Z		
(70)	70	70	LIFE IN MONO	MONO	70	
				PRODUCED BY JAY-Z		
71	66	71	THEN WHAT?	CLAY WALKER	71	
				PRODUCED BY JAY-Z		
(72)	NEW	70	IT'S UP TO YOU	SHANE	70	
				PRODUCED BY JAY-Z		
73	68	61	BREAKING ALL THE RULES	THE SHOCKERS	61	
				PRODUCED BY JAY-Z		
74	71	64	JUST CLOWNIN'	WC FEAT. WESTSIDE CONNECTION	61	
				PRODUCED BY JAY-Z		
(75)	65	61	REALITY	ELUSION	56	
				PRODUCED BY JAY-Z		
(76)	72	67	IF I HUR STOP LOVING YOU	DAVID KERSH	67	
				PRODUCED BY JAY-Z		
77	73	73	OFF THE HOOK	JOEY WATLEY	73	
				PRODUCED BY JAY-Z		
78	74	74	BRIAN WILSON	BARENKAT LADIES	74	
				PRODUCED BY JAY-Z		
79	65	57	SPICE UP YOUR LIFE	SPICE GIRLS	57	
				PRODUCED BY JAY-Z		
80	69	62	GOING BACK TO CALL	THE NOTORIOUS B.I.G.	62	
				PRODUCED BY JAY-Z		
81	75	66	SA YEAH! TALK	KAI	66	
				PRODUCED BY JAY-Z		
(83)	NEW	1	A PROMISE I MAKE	DAKOTA MOON	1	
				PRODUCED BY JAY-Z		
(84)	NEW	1	MY HEART WILL GO ON	BEENIE MAN	1	
				PRODUCED BY JAY-Z		
85	79	72	SEND MY LOVE/SEND ONE YOUR LOVE	BORN REMAINS	72	
				PRODUCED BY JAY-Z		
86	80	76	NOTHING MOVE BUT THE MONEY	MIC GERONIMO FEAT. DMX & BLACK ROX	76	
				PRODUCED BY JAY-Z		
87	79	67	THE MEMORY REMAINS	METALLICA	67	
				PRODUCED BY JAY-Z		
88	76	68	AIN'T THAT JUST THE WAY	LUTRICIA BROWN	68	
				PRODUCED BY JAY-Z		
(88)	NEW	1	IT'S YOUR LOVE	SHOE MONS	1	
				PRODUCED BY JAY-Z		
(90)	NEW	1	THIS KISS	FATHI HALL	1	
				PRODUCED BY JAY-Z		
91	81	67	TIC TIC TAC	PHUOT DE LA PASSION	67	
				PRODUCED BY JAY-Z		
92	44	16	LULLABOP (GANDYMON)	THE BUREAU	16	
				PRODUCED BY JAY-Z		
92	52	4	SO LONG (WELL, WELL)	PHAZIA	4	
				PRODUCED BY JAY-Z		
(94)	NEW	1	SAINT OF ME	THE ROLLING STONES	1	
				PRODUCED BY JAY-Z		
99	91	47	ROXANNE '97 - PUFF DADDY REMIX	STING & THE POLICE	47	
				PRODUCED BY JAY-Z		
99	91	47	IN A DREAM	DAVID BROWNE	47	
				PRODUCED BY JAY-Z		
99	90	9	THE NOTE	DARLEY SINGLETARY	9	
				PRODUCED BY JAY-Z		
99	90	9	JEALOUSY	KIM SANDERS	9	
				PRODUCED BY JAY-Z		
99	93	16	DO NOT STUPID (YOU KNOW I LOVE YOU)	SHANIN TWIN	16	
				PRODUCED BY JAY-Z		
100	88	16	WHAT IF	REBA MCKINTIRE	16	
				PRODUCED BY JAY-Z		

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THE Billboard. 200.

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MARCH 21, 1998

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	13	SOUNDTRACK ▲ SONIC DUNGEON (10 98 EQ17 98)	TITANIC	2
*** No. 1 ***					
2	NEW	1	MADONNA RAY OF LIGHT (10 98 EQ17 98)	RAY OF LIGHT	2
3	2	16	CELINE DION ▲ 100 MISC (10 98 EQ17 98)	LET'S TALK ABOUT LOVE	1
4	NEW	1	SCARFACE RAP A LOT (10 98 EQ17 98)	MY HOMIES	4
5	4	47	SAVAGE GARDEN ▲ COLUMBIA (10 98 EQ17 98)	SAVAGE GARDEN	4
6	3	3	SILK THE SHOKER NO LIMIT 50157 (10 98 EQ17 98)	CHARGE IT 2	3
7	8	11	K-CI & JOJO ▲ MCA (10 98 EQ17 98)	LOVE ALWAYS	7
8	6	6	BACKSTREET BOYS ▲ JIVE (10 98 EQ17 98)	BACKSTREET BOYS	4
9	5	9	SOUNDTRACK MADONNA (10 98 EQ17 98)	THE WEDDING SINGER	5
10	7	25	USHER ▲ LAFACE (10 98 EQ17 98)	MY WAY	4
11	9	10	MATCHBOX 20 ▲ UNIVERSITY (10 98 EQ17 98)	YOURSELF OR SOMEONE LIKE YOU	5
*** Greatest Gainer ***					
12	22	12	GARTH BROOKS ▲ CAPITOL (10 98 EQ17 98)	SEVENS	1
13	14	15	WILL SMITH ▲ COLUMBIA (10 98 EQ17 98)	BIG WILEY STYLE	10
14	13	15	SHANIA TWAIN ▲ MERCURY (10 98 EQ17 98)	COME ON OVER	2
15	12	18	SPICE GIRLS ▲ ARISTA (10 98 EQ17 98)	SPICEWORLD	3
16	10	5	PEARL JAM HYPER (10 98 EQ17 98)	YIELD	2
17	11	32	VARIOUS ARTISTS GRAMMY (10 98 EQ17 98)	1998 GRAMMY NOMINEES	11
18	18	13	LORENA MCCENNITT ▲ SHANIN (10 98 EQ17 98)	THE BOOK OF SECRETS	17
19	15	14	MASE ▲ NO LIMIT (10 98 EQ17 98)	HARLEM WORLD	1
20	16	15	BARRY MCKNIGHT ▲ MERCURY (10 98 EQ17 98)	ANYTIME	13
21	17	13	PUFF DADDY & THE FAMILY ▲ NO LIMIT (10 98 EQ17 98)	NO WAY OUT	1
22	19	21	LEANN RIMES ▲ CARB (10 98 EQ17 98)	YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS	1
23	21	28	CHUMBAWAMBA ▲ REPUBLIC (10 98 EQ17 98)	TUBTHUMPER	3
24	28	45	SARAH McCLACHLAN ▲ ARISTA (10 98 EQ17 98)	SURFACING	2
25	25	16	MARY PEARLGROUND ▲ CAPITOL (10 98 EQ17 98)	MARY PEARLGROUND	25
26	24	23	LSG ▲ EASTWEST (10 98 EQ17 98)	LEVERT-SWEET GALT	4
27	23	27	FLEETWOOD MAC ▲ REPRISE (10 98 EQ17 98)	THE DANCE	1
28	40	57	PAULA COLE ▲ MCA (10 98 EQ17 98)	THIS FIRE	20
29	26	24	MARIAH CAREY ▲ COLUMBIA (10 98 EQ17 98)	BUTTERFLY	1
30	33	34	CREED ▲ WIND UP (10 98 EQ17 98)	MY OWN PRISON	30
31	34	30	THIRD EYE BLIND ▲ REPRISE (10 98 EQ17 98)	THIRD EYE BLIND	30
32	29	57	SPICE GIRLS ▲ ARISTA (10 98 EQ17 98)	SPICE	1
33	31	27	THE VERVE ▲ REPRISE (10 98 EQ17 98)	URBAN HYMNS	23
34	32	16	METALLICA ▲ ELECTRA (10 98 EQ17 98)	RELOAD	1
35	35	13	TIMBALAND & MAGOO ▲ NO LIMIT (10 98 EQ17 98)	WELCOME TO OUR WORLD	35
36	27	122	BOB DYLAN ▲ COLUMBIA (10 98 EQ17 98)	TIME OUT OF MIND	10
37	43	44	MASTER P ▲ NO LIMIT (10 98 EQ17 98)	Ghetto O	1
38	42	22	JANET JACKSON (10 98 EQ17 98)	THE VELVET ROPE	1
39	36	8	THE LOX ▲ NO LIMIT (10 98 EQ17 98)	MONEY, POWER & RESPECT	3
40	37	36	RADIOHEAD ▲ CAPITOL (10 98 EQ17 98)	OK COMPUTER	21
41	40	46	ERYKADU ▲ NO LIMIT (10 98 EQ17 98)	LIVE	4
42	39	47	HANSON ▲ MERCURY (10 98 EQ17 98)	MIDDLE OF NOWHERE	2
43	30	2	SOUNDTRACK NO LIMIT (10 98 EQ17 98)	CAUGHT UP	7
44	30	25	AQUA ▲ MCA (10 98 EQ17 98)	AQUARIUM	7
45	38	25	SOUNDTRACK ▲ LAFACE (10 98 EQ17 98)	SOUL FOOD	4
46	41	2	C-B ▲ NO LIMIT (10 98 EQ17 98)	TIL MY CASKET OPENS	41
47	48	43	VARIOUS ARTISTS THE SOURCE PRESENTS HIP HOP HITS - VOLUME 1	FUSH YU MANG	19
48	47	38	SMASH MOUTH ▲ REPRISE (10 98 EQ17 98)	FLUSH YU MANG	19
49	NEW	1	OL SKOOL ▲ NO LIMIT (10 98 EQ17 98)	OL SKOOL	49
50	NEW	1	JOE SATRIANI EPIC (10 98 EQ17 98)	CRYSTAL PLANET	50
51	45	36	YOUNG BLEED ▲ ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	YOUNG BLEED	51
52	46	42	BABRA STREISAND ▲ COLUMBIA (10 98 EQ17 98)	HIGHER GROUND	1
53	52	45	SEN FOLDS ▲ COLUMBIA (10 98 EQ17 98)	WHATEVER AND EVER AGAIN	42

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
54	53	16	KENNY G ▲ ARISTA (10 98 EQ17 98)	KENNY G GREATEST HITS	19
55	51	9	SOUNDTRACK ▲ ATLANTIC (10 98 EQ17 98)	GREAT EXPECTATIONS: THE ALBUM 25	55
56	44	31	SOUNDTRACK (UNIVERSAL 5316 10 98 EQ17 98)	BLUES BROTHERS 2000	12
57	56	21	TRISHA YEARWOOD ▲ COLUMBIA (10 98 EQ17 98)	(SONGBOOK) A COLLECTION OF HITS 4	4
58	54	50	BROOKS & DUNN ▲ ARISTA (10 98 EQ17 98)	THE GREATEST HITS COLLECTION 4	4
59	55	46	MARY J. BLIGE ▲ MCA (10 98 EQ16 98)	SHARE MY WORLD 1	1
60	57	68	WYCLE JEAN FEAT. REFUGEE ALLSTARS ▲ LAFACE (10 98 EQ16 98)	WYCLE JEAN PRESENTS THE GUNNAT FANT REFUGEE ALLSTARS 16	16
61	58	60	MYSTIKAL ▲ BIG BOYING! (10 98 EQ16 98)	UNPREDICTABLE 3	3
*** PACESETTER ***					
62	141	2	PHILIP MILLER ▲ CBS (10 98 EQ16 98)	CRYSTAL BALL 62	62
63	63	40	TIM MCGRAW ▲ CDS 7386 (10 98 EQ16 98)	EVERYWHERE 2	2
64	59	55	SOUNDTRACK ▲ GUNZ (10 98 EQ16 98)	MY BEST FRIEND'S WEDDING 1	1
65	76	2	JOHN LENNON ▲ REPRISE (10 98 EQ16 98)	LENNON LEGEND - THE VERY BEST OF JOHN LENNON 65	65
66	65	52	MARTIN MCGUIRE ▲ JCK (10 98 EQ16 98)	EVOLUTION 24	24
67	61	76	FIONA APPLE ▲ COLUMBIA (10 98 EQ16 98)	TIDAL 15	15
68	62	53	JEWEL ▲ ATLANTIC (10 98 EQ16 98)	PIECES OF YOU 4	4
69	67	25	BUSTA RHYMES ▲ GUNZ (10 98 EQ16 98)	WHEN GASTERS STRIKES... 3	3
70	90	87	ANDREA BOCELLI ▲ PHILIPS (10 98 EQ16 98)	ROMANZA 44	44
71	66	26	BOYZ II MEN ▲ MOTOWN (10 98 EQ16 98)	EVOLUTION 1	1
72	75	71	UNCLE SAM ▲ STONED (10 98 EQ16 98)	UNCLE SAM 68	68
73	67	21	GREEN DAY ▲ REPRISE (10 98 EQ16 98)	NIMROD 10	10
74	68	17	ENYA ▲ REPRISE (10 98 EQ16 98)	PAINT THE SKY WITH STARS - THE BEST OF ENYA 74	74
75	73	69	DESTINY'S CHILD ▲ COLUMBIA (10 98 EQ16 98)	DESTINY'S CHILD 69	69
76	70	66	CELINE DION ▲ 100 MISC (10 98 EQ16 98)	FALLING INTO YOU 1	1
77	72	64	2PAC ▲ ARISTA (10 98 EQ16 98)	R U STILL COUNTRY (REMEMBER ME) 77	77
78	60	22	ANI DIFRANCIO ▲ REPRISE (10 98 EQ16 98)	LITTLE PLASTIC CASTLE 22	22
79	64	2	BIG BAD VOOODOO DADDY ▲ COLUMBIA (10 98 EQ16 98)	BIG BAD VOOODOO DADDY 64	64
80	81	78	EVERCLEAR ▲ CAPITOL (10 98 EQ16 98)	SO MUCH FOR THE AETERGLOW 30	30
81	78	75	DAYS OF THE NEW ▲ OUTPOST (10 98 EQ16 98)	DAYS OF THE NEW 54	54
82	71	62	YANNI ▲ REPRISE (10 98 EQ16 98)	TRIBUTE 21	21
83	87	18	YANNI KERSHAW ▲ MERCURY (10 98 EQ16 98)	LABOR OF LOVE 49	49
84	72	51	AEROSMITH ▲ COLUMBIA (10 98 EQ16 98)	NINE LIVES 1	1
85	80	52	THE NOTORIOUS B.I.G. ▲ BAD BOY (10 98 EQ16 98)	LIFE AFTER DEATH 1	1
86	84	80	VARIOUS ARTISTS ▲ ARISTA (10 98 EQ16 98)	ULTIMATE DANCE PARTY 1998 38	38
87	82	84	VARIOUS ARTISTS ▲ POLYGRAM (10 98 EQ16 98)	PURE OSCAR 2 71	71
88	88	83	OUR LADY PEACE ▲ COLUMBIA (10 98 EQ16 98)	CUMSPY 7	7
89	85	85	FOU FIGHTERS ▲ REPRISE (10 98 EQ16 98)	THE COLOUR AND THE SHAPE 10	10
90	91	91	SUBLINE ▲ (10 98 EQ16 98)	SUBLINE 13	13
91	93	93	BILLIE MYERS ▲ UNIVERSAL (10 98 EQ16 98)	GROWING, PAINS 91	91
92	86	77	JAY-Z ▲ MCA (10 98 EQ16 98)	IN MY LIFETIME, VOL. 1 3	3
93	98	91	GOD'S PROPERTY FROM KRISK FRANKLIN'S NU NATION ▲ JAZZ (10 98 EQ16 98)	GOD'S PROPERTY 93	93
94	83	86	B.B. KING ▲ REPRISE (10 98 EQ16 98)	ODES WLD 73	73
95	95	117	RENT ▲ ARISTA (10 98 EQ16 98)	RATED NEXT 95	95
96	92	79	BLINK 182 ▲ GUNZ (10 98 EQ16 98)	QUO RANCH 87	87
97	94	129	SOUNDTRACK ▲ WARNER (10 98 EQ16 98)	SPACE JAM 2	2
98	94	74	VARIOUS ARTISTS ▲ REPRISE (10 98 EQ16 98)	IN THE BEGINNING... THERE WAS RAP 15	15
99	98	86	VARIOUS ARTISTS ▲ ESPEN PRESENTS: JOCK JAMS VOLUME 3	ESPEN PRESENTS: JOCK JAMS VOLUME 3 23	23
100	79	65	VARIOUS ARTISTS ▲ MOTOWN (10 98 EQ16 98)	MOTOWN 40 FOREVER 65	65
101	74	54	SOUNDTRACK ▲ TOMMY BOY (10 98 EQ16 98)	RODE 54	54
102	104	34	ROBYN ▲ MCA (10 98 EQ16 98)	ROBYN IS HERE 68	68
103	102	96	SOUNDTRACK ▲ COLUMBIA (10 98 EQ16 98)	MEN IN BLACK - THE ALBUM 1	1
104	103	69	DRU HILL ▲ ISLAND (10 98 EQ16 98)	DRU HILL 23	23
105	97	91	JOHN MELLENCAMP ▲ REPRISE (10 98 EQ16 98)	THE BEST THAT I COULD DO 1978 - 1988 3	3
106	102	95	OZZY OSBORN ▲ REPRISE (10 98 EQ16 98)	THE OZZMAN COMETH 106	106

▲ Albums with the greatest sales gain this week. * According to industry data. * Arista (Arista) certification for shipment of 500,000 albums only. * RCA certification for shipment of 1 million units, with multiplatform titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time exceeding two hours, the Arista (Arista) certification by the number of discs and/or tapes. * Arista (Arista) indicates the label. * L is available. * Most tape prices, and CD prices for BMG and WEA releases, are suggested lists. Tape prices marked CD, and all other CD prices, which are projected from wholesale price. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage gain. Heatseeker (H) shows albums removed from Heatseekers this week. H indicates past or present Heatseeker title. © 1998, Billboard/SP Communications, and SoundScan, Inc.

311	77	Diana Reynolds	Volume 143	K.C. & Jop	7	Sarah McLachlan	24	Jon Snelman	50	Supr Rly	120	Melvin Ad	10	Forever	100
312	17	Mark Chmura	69	Evermore	80	David Byrne	105	Samuel Galt	105	Smag Galt	131	Phy To	10	Phy To	10
313	17	Bob Carline	152	Surrender	106	Monty Python	34	175	175	Phy To	131	Phy To	10	Phy To	10
314	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
315	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
316	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
317	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
318	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
319	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
320	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
321	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
322	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
323	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
324	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
325	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
326	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
327	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
328	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
329	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
330	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
331	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
332	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
333	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
334	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
335	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
336	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
337	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
338	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
339	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
340	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
341	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
342	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
343	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
344	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
345	165	Barbara Adams	161	John Fogerty	148	B. King	83	Scatman	107	John Tenn	123	Phy To	10	Phy To	10
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RIVERSIDE'S MANLEY FINDS FANS FOR JAMAICAN FOLK

(Continued from page 13)

city. I never thought the album would appeal to a cross section of society. I thought it would have limited appeal. It was very touching. All of a sudden, people are asking me to do shows, like Red Bone Cafe and Liberty Mutual Jaz in Kingston."

Joe Hassley, Nuff Tins (the album's Jamaica-based distributor), other innovative radio hosts like IRIP-FM's Elise Kelly, and a groundswell of listeners, "cultured" music enthusiasts in Jamaica now intermingle Manley's quietly radical songs with the latest missives from top reggae warriors like Sizzla and Luciano.

"Aashes," but Manley's songs pack as much political insight as those of any roots reggae artist, and she cites Bob Marley and Peter Tosh as early influences. "Aashes" is rooted in Jamaican roots, it's in the borderless turf occupied by the international-minded. Other key influences include John Armatringard, early Simon, Cat Stevens, James Taylor, Carole King, Joni Mitchell, Crosby, Stills & Nash, and "Janis Ian particularly," says Manley, "because of the richness of her lyrics."

But there's Manley's intelligence is subdued, glowing rather than blazing. She finds universal truths not in sweeping proclamations but by sifting for meanings within her own experience.

A dentist's daughter born in Montego Bay, Manley first heard Ian at age 15. That year, she and her family moved to Toronto in Canada and lived there for two hours from Toronto. "I took a Bob Marley album to a friend's house and said, 'You've got

to listen to this.'" Manley says. "And she was saying to me, 'You've got to listen to this.'" Manley says.

Manley had studied piano, guitar, and singing, and she sang hymns in her Catholic church in Jamaica. However, she says, "I didn't do much for church. I was in [Canada] until I started York University and took part in Latin American and Caribbean cultural activities."

At 19, she married Joseph Manley, son of the late Jamaican Prime Minister B. B. Manning. The young couple went to live in Cuba for four years, where Della began writing and performing songs.

After the couple's return to Jamaica in 1983, Manley appeared infrequently in public. "They'd ask me to sing a Whitney Houston song, something she knew, instead of my own stuff," Manley recalls. "I'd sing Janis, Carole, and Carly songs, but I was never inclined to sing solo. And I wondered, 'How will anyone ever hear my own songs?'"

Michael Manley sent Della's song "Ashes On The Window Sil" which she wrote after the U.S. invaded Grenada, to Harry Belafonte and other influential people in the U.S. music industry. "But they weren't interested," says Della, "and I don't think my voice was ready. The recording was still in my head."

In 1988, Manley's cousins Brian and Wayne Johnson, who had founded the reggae group Native, had a deal with music executive Lou Adler. "He was interested in songs I'd written," says Manley. "He wanted to work with me, but I started working on their

[Native's] album. They wanted me to cover 'Wonderful World,' but I ended up just doing background vocals and, becoming pregnant with Rhea [her current daughter, now 8 years old]."

Manley began recording the album "Ashes" more than a year ago, prior to the birth of Manley's fourth child. She worked closely with musician/producer Ray Hitchens, he, with partner Mark Golding, heads the Riverside Music label and co-executive-producer of the album, with Joseph Manley. "The Amare," the album's only cover, was written by famed Cuban musician Silvio Rodriguez.

Manley says the title track were recorded at Nymbant, Michael Manley's home in the hills; Della Manley says the name means "welcome to my home" in Swahili. The hillside home also served the lead track, "City Lights," which appears in two versions on the album and illustrates the Manley family talent for vivifying harsh political truths: "Looking down from the hillside/looking up from the city/looking south and freedom/How do I do my eyes/To the truth that is a lie/The skyline's a front line/The skyline's a lie/Another front line/In Paradise/Sleeping on a sidewalk/He calls home."

The album track "Little Children" was inspired by a poem by Joseph Manley. "He was showing me his poem after we married," says Della, "then laughs and says, 'I used the poem for the first verse; his name should have gone on the CD.' A favorite track, "Bitterweet," is "about my relationship with Joseph and the tremendous support I've received from all these years," says Manley. "Angeli" captures the devoted love of Jamaican saxophonist Gilbert, a late-'60s storm with devastating force. "The Dream" re-creates the shadow moment when morning light tugs at a nighttime dreamer.

"It's the art of the moment, not any single element on the album—not even Manley's beautifully nuanced performance—calls attention to itself. Everything is tightly joined: lyrics, melodies, arrangement, and Manley's darkly rich vocals. The producers called on several of Jamaica's finest for the project, including violinist Peter Ashbourne, bassist Michael Fletcher, and pianists Jimmy Peart and Monty Alexander."

"You can't apply reggae production techniques to this type of music," says Hitchens, whose Riverside Music shared production costs with Joseph Manley. "You need to handcraft each track, and that costs much more."

At the moment, Jamaica radio is focusing on "City Lights." Della adds, "I've been hearing more requests for 'Bitterweet,' especially from women. It's been a hit for me the first single release. Paul [Banks of Nuff Tins] is pushing for a 45 [vinyl piece]—country places in the countryside—country shops and so on."

Manley's record abroad is building. "Dermott has been sending it out to his contacts," says Manley. "I don't have any. They're asking, 'Do you have any video?' Everyone has video, at the beach or in front of someone's house, with 'nuff teeth and shiny clothes.'"

As more and more Jamaicans accept themselves to Manley's style—which definitely does not include "nuff teeth and shiny clothes"—she finds herself writing more songs. "I've been writing this good for years," she says. "I must be affirmed by the reaction to the CD."

BETWEEN THE BULLETS

by Geoff Mayfield

BRIGHT LIGHT: Her album may be called "Ray Of Light," but that title is too subtle to describe the intensity of Madonna's much-anticipated chart debut. With first-week sales of 376,500 units, this could more aptly be termed a sunburst.

Fallen outside the music industry will likely pay too much attention to the fact that the album is unable to displace the steady-as-she-goes "Titanic" soundtrack at No. 1, but Pearl Jam and Celine Dion can vouch that there's no shame in playing runner-up to a once-in-a-lifetime phenomenon. Meanwhile, *Brave New Girl* will be week 17 of "Ray Of Light's" volume. Not only is this the largest opening week of 1988; it is also the largest first week by any female act since The Billboard 200 adopted SoundScan data in May 1991. This also marks the biggest first week by any album distributed by the Warner Bros. label during the SoundScan era.

The splash mirrors all the media attention, including a flank of rave reviews, that has been generated by the Material-turned-Material Girl's return and the widespread airplay heaped on lead single "Frozen," which bulge 10-8 on Hot 100 Airplay. Thus, the new album more than doubles the target of the four previous opening weeks she has seen in the SoundScan era, her previous high being the 167,000 units scored when "Erotica" bowed at No. 2 in 1992.

Among music retailers, Madonna actually led "Titanic" by a score of 392,000 units to "Titanic's" 234,000. However, at mass merchants, "Ray Of Light" debuted at No. 3 with 68,000 copies compared with 248,500 for "Titanic" and 121,500 for Dion (who ranks No. 3 on The Billboard 200 with an overall sum of 224,000). Her mass-merchant numbers will no doubt grow. So, does this album have a prayer of becoming Madonna's first No. 1 since "Like A Prayer" rang the bell in 1987? That depends on how much the public reacts to her upcoming TV appearances (how 1989's "Evita" soundtrack had a resurgence when she made a non-performing stop at that year's Billboard Music Awards telecast—and on how much steam "Titanic" has left. With a 5.5% decline, the soundtrack maintains a still-handsome sum of 477,000 units.

Madonna was scheduled to sing on Rosie O'Donnell's March 13 show, the singer's first performance since last year's Academy Awards, and on March 23, she will be presenter at the Oscars. Then again, with a certain movie garnering 14 nominations, the Oscars show just might spark a sales rally for that "Titanic" album. Stay tuned.

BIG BANGS: Does Garth Brooks work for NBC or does NBC work for Garth Brooks? Specials on the Peacock network have been a big weapon in Brooks' arsenal throughout the '90s, and in kind he delivers NBC a sought-after music audience. His first NBC special, "Garth Brooks: The Greatest Night Live" stop and his March 4 concert special, which easily won its time slot and ranked No. 20 for the week with a 1.6% rating and a 17 share, brings Brooks a 52% increase and the Greatest-Gain trophies on The Billboard 200 (22-12) and Top Country Albums (2-1)... With the week's success, getting their complement of product—hey, this stuff happens when you create your own label from scratch—the Artist (who was formerly known as Prince) gave the big chart's percentage-based Pacesetter crown with a whopping 154% gain. His "Crystal Ball" does 21,500 units this week, as it leaps 14-12, outdistancing The Crystal Method's (58) and less than Joe Satriani's "Crystal Planet," which debuts at No. 25 (20,000 units)... Speaking of "crystals," half or more of the sales that prompt Billboard 200 debuts for Broadway star Michael Crawford (No. 166) and Crystal Lewis (No. 187) come from Christian outlets... As the Warner Bros. team basks in this issue's notepaper Madonna numbers, it also anticipates next issue's debut by another veteran, Eric Clapton. The label projects a debut in the top 10... The 21.5% gain that boosts Toni Braxton to No. 170 seems to come from the "Oprah Winfrey Show" stop in which she complained about her record contract.

POSTSCRIPT: With the exception of Will Smith (No. 13), Sarah McLachlan, and Ry Cooder's Buena Vista Social Club, who each maintain Billboard 200 bulletins, the only new acts to debut on Feb. 25's Greatest Albums telecast on last issue's chart sales declines. The Grumpy's, by the way, ranked No. 3, not No. 4 as reported here, and I neglected to mention that bullets scored last issue by performer Fiona Apple (now No. 67) and winning label the Wallflowers (now No. 110) seemed to stem from the award show. I have equal-opportunity forgiveness, as in the Feb. 14 issue, when I chronicled bullets delivered by the American Music Awards, I overlooked those earned by winner/performer Mary J. Blige and winner George Strait.

WHAT'S IN A NAME? The Heatseekers chart is confined to acts whose names have not been featured in the billing of an album that reached the top half of The Billboard 200, which sometimes cuts a fine line. In 1992, Tom Cochrane was ineligible because the band Red's cover was his debut effort of his career at Tom Cochrane & Red Rider. A similar situation exists now for CMC International's Vanzant Zan, fronted by brothers Johnny and Donnie Van Zan, because Johnny Van Zan and Band peaked at No. 48 in 1991. If Van Zan's "Brother To Brother" were eligible, it would have debuted at No. 34 on last issue's Heatseekers and stood this issue at No. 38.

MAIRE BRENNAN

(Continued from page 14)

bit of it... People relate my music to the kind of music of soul and it's lovely to be able to reach the Lord's message to it."

Another misconception Brennan says she wants to dispel is that Canada is a new age group. "I've never considered Canada really to be a new age band," she says. "I think of it more as world music because it's a cultural thing."

Word VP of marketing Linda Klosterman says Brennan's music will have strong appeal in the Christmas market. "We've been in the Christmas market have done a great job of employing the Clannad sound, but we have the real deal," she says.

CASSETTE SAMPLER

According to Linda Klosterman, the label is releasing a cassette sampler of Brennan's music, and it is partnering with the Parable Group to create a world music promotion. "We agreed to create P-O-P [point-of-purchase] material if we could make more of it," she says. "We've got reversible P-O-P that for the month of March allows the store to make a video. Everyone can turn it. Then at the end of March they can turn it around, and it's artist-driven, focusing on Maire... The cassette sampler includes a 82 bounce-out for customers who can return during the week of release to buy the record."

Lisa Wilson, director of special projects and marketing for the San Luis Obispo, Calif.-based Parable Group, which has a network of 330 Christian retailers in North

America, says the company is promoting world music as a genre in a flyer, distributed by Parable through newspapers, that generates 3.5 million impressions. Parable is also promoting world music through its World Wide Web site and the company's "information on hold" phone system.

"Links put together the cassette for my stores along with other merchandise," Wilson says. "So from top to bottom we are well-covered. I think Maire's album has incredible potential."

RETAIL PUSH

Klosterman says the company is also sending copies of the CD with counter-top displays for music retailers to give to neighboring stores. The goal is to prompt other retailers to play Brennan's album and direct interested consumers to the nearby record store.

Other components in the marketing plan include a radio special, "Through Irish Eyes," hosted by Bob Leggett and featuring Brennan. "Perfect Time" will also be heavily promoted on the label's Web site and on video monitor or "telescan" units at retail. Brennan has also sent postcards to radio from Ireland.

In addition, Word is partnering with Epic to expose Brennan's project to mainstream consumers. The company's displays for music retailers to have the album played in theaters throughout the U.S. The label is also planning placement on retail listening posts in such places as major mainstream chains as Tower and Borders Books & Music.

MVP ENTERTAINMENT SUES FORMER EXEC

(Continued from page 10)

fired with the Los Angeles Police Department Feb. 24, according to MVP attorney Stuart M. Richter.

The lawsuit states that Knowles, who was fired from the company on Nov. 24, 1997, for unrelated reasons, had a non-compete clause in his employment contract that barred him from engaging in a similar business until March 1, 1998. He was hired by

RISEING TIDE

(Continued from page 10)

Prior to his Rising Tide Nashville appointment, Levitan had been partners with Will Botwin in Vector/Side One Partners in Los Angeles, which managed acts such as Lyle Lovett, John Hiatt, Joe Ely, and Los Lobos.

At that 1995 party, Levitan announced his first hired respected promoter Emory Gordy Jr. as head of A&R. Other key staffers included VP of sales and marketing Joel Hoffer, senior director of A&R Steve Fishell, creative services director Teresa Blair, and Rick Moxley, who had just been promoted to VP of promotion.

Rising Tide Nashville was distributed by Universal Music and World Distribution. In addition to MCA and Decca, Universal is represented here by the Curb/Universal, whose roster includes Wynonna and Lovett.

MVP when the company was formed in 1995.

London-based MVP owner Mike Campbell is now running the company. Shuffield, according to the document, was fired in 1995 when her involvement in KVP was discovered. However, she remains a member of MVP's board of directors.

In a separate action, Knowles and Shuffield consented to an injunction that terminated distribution of KVP product. The injunction was signed Feb. 4 and 5, according to Richter.

Although the lawsuit was filed recently, Richter says his client alleges that Knowles and his cohorts could have been siphoning money from MVP for several years.

BUY CYCLES

(Continued from page 63)

researcher SoundScan. But from SoundScan's findings come both a paucity of "actively involved purchasers," says Lipsky. Some things the researchers asked about were the consumers' experience in the stores that day, why they didn't buy something, what brought them into the store, what kind of music they listen to, and what kinds of configurations they buy.

For the phone survey, the questions had more to do with attitudes: why people buy or don't buy much music, the importance of music in their lives, and how their interest in music has changed over the years. The surveys were completed before the holiday selling season, which traditionally begins the day after Thanksgiving.

At 2 p.m. on Sunday (15) in the Moscone Center in San Francisco, the results will be disclosed publicly for the first time.

Says Lipsky, "We went into it with a pretty strong general observation that younger people (18-24) are more involved in buying music than older people. That was true, but what was surprising was that a lot of older people buy a lot of music and in their lives, and how their interest in music has changed over the years."

Another finding that surprised the researchers was that a relatively small amount of people were responsible for a great deal of music buying. Twelve percent of those surveyed accounted for 45% of sales.

To Lipsky this finding indicates an opportunity. "A lot of people have a lesser degree of involvement, and they represent the future of the

"We have payments received that date back over two years ago," says Richter.

In the lawsuit, MVP claims that while under its employ, Knowles and Shuffield "entered into illegal and improper contracts" with vendors and duplicators that charged excessive fees. The "co-conspiring" vendors then paid kickbacks to Knowles and Shuffield.

Duplicators International Video Innovation, I.Z.L. Enterprises, and Zee Lay are also named as defendants in the lawsuit.

The lawsuit also charges that Knowles and Shuffield signed over MVP checks to their personal accounts and paid "themselves and their family members improper bonuses and

salaries," according to the lawsuit.

In addition, the lawsuit alleges that Knowles, Shuffield, and the other defendants stole at least 92 tape masters that are missing from MVP's inventory.

MVP owns or licenses between 300 and 400 video titles, according to Richter.

"The defendants have caused significant damage, and we're in the process of recovery," says Richter, "but this is a healthy company, notwithstanding Mr. Knowles' actions."

Richter says MVP will "aggressively" pursue the civil suit unless instructed differently by the L.A. police.

He says the company decided to file the suit in order to prevent willful competition and recover damages.

Richter says that some videos have been released under the KVP brand, but he did not know the titles' names. Some may be properties licensed by

MVP, he says.

"As far as we know, they're still in business and continue to sell products to MVP customers," Richter says. Knowles' attorney Arthur Greenberg says KVP commenced business March 2 as stipulated in his client's employment contract.

"I have no response to the lawsuit," says Greenberg. "This case gets to Superior Court, and that's a big if. Mr. Knowles will enter an appropriate response."

Greenberg denied that his client is in possession of any tape masters. Shuffield's attorney Jack O'Donnell says, "I'm sure when all of this comes out in the wash, my client will be cleared of any wrongdoing."

Based in Canoga Park, Calif., MVP made a name for itself when it distributed "Cops: Too Hot For TV," which is owned by Real Entertainment.

The company has also been successful with the "BabyMugs" series and most recently distributed "Spice Exposed," a racy video containing nude photos of Spice Girls member Geri Halliwell.

TEJANO AWARDS

(Continued from page 14)

category and Ricardo Castillon and La Diferencia winning best song for "Mundo Sin Guitarras" (Asterisk Latin).

Veteran singer Shelly Lares, a Sony Discos artist, was finally rewarded for her first award for female vocalist, edging out Elena Reyna and Felecia.

Debuting this year, the winners were comedian Carlos Menca, actress Apolonia, and actors Erik Estrada and Mike Gomez. Special performances included a group of the Mavericks, led by singer Raul Malo, performing "Dance The Night Away" from their forthcoming album "Trampoline." Also, the guitarist Chris Perez performed with his new group, the Chris Perez Project.

The band—John Garza, vocalist; Rudy Martinez, bass; Joe Ueda, keyboards; Jesse Aguilar, drums; and Perez, guitar—performed two songs, an original ballad, "Aqua Bendita," written by the band and a guitar-fueled bilingual version of the Beatles' "Revolution."

Officiating tonight's special performance by Tejano legends Agustín Ramirez, Freddie Martinez, Sunny Osuna, and Carlos Guzman. They performed a medley of their hits, "Tres Ramitas," "El Traigo Estas Flores," "Sangre De Indio," and "Vestido De Blanco."

The 11 awards were voted on by the public, while video of the year was determined by industry officials.

A complete list of winners follows. Most promising band: Jennifer Y. Los Jeta.

Tejano crossover: "Donde Estes," Bobby Pulido, EMI Latin.

Female entertainer: Bobby Pulido.

Male entertainer: Jennifer Peña.

Male vocalist: Bobby Pulido.

Female vocalist: Shelly Lares.

Tejano norteño: Grupo Limite. Album (*coquitos*) traditional: "Un Reborn" (Asterisk Latin).

Album: "Ligastegia A Mi Vida," Bobby Pulido, Jody Records.

Showband: Edna Gonzales Y Grupo Vida.

Song: "Mundo Sin Guitarras," La Diferencia, Asterisk/Latin.

Video: "La Pedra," Bobby Pulido.

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The Roxy, Hollywood
Gorill Mulé
Living Plaza, N.Y.
A3
Hollywood Athletic Club, Hollywood

Exclusive Album Reviews

Steve Poltz
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"Coming Home" (Victory)
Big Bad Voodoo Daddy
"Big Bad Voodoo Daddy" (Capitol)

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Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Record Retail Directory Stocks Essential Store Data

Billboard's 1998 Record Retailing Directory is now available. This information resource contains the most up-to-date, thoroughly researched compilation of record retailers available. It features all major chains with their headquarters and independents in the U.S.

The eighth addition of this essential guide contains a total of 7,000 listings. Each listing includes the store name, address, phone and fax numbers, and the store planners and buyers. The store's music special-

ization is included in the listing, making it easy to pinpoint the key players in any genre of music.

The 1998 Record Retailing Directory packs all this information into an easy-to-read format that features a handy index by store name, state, city and page number for easy reference. The directory is available for \$165. For more information or to order a directory call 1-800-344-7119. For diskette sales call Joellen Sommer at 212-536-5094.



What's In Your Stars? Find Out On Billboard Online

In its ongoing effort to serve all the needs of music fans and professionals, Billboard Online has added Musicscopes, a weekly look at the stars by recording artist Francis Dunneery in Music-

Scopes. Dunneery offers his star-guided insights, with a special slant for readers looking for Dunneery's latest album, "Let's Go Do What Happens," due next month, is his debut on Razor & Tie, following two critically acclaimed releases for Atlantic. Before commencing his solo career, Dunneery was a member of the progressive rock band It Bites. He has

also recorded with and toured the world as lead guitarist for Robert Plant.

Dunneery's extensive studies of psychological and metaphysical arts led him to a second career in astrology, where in addition to giving personal readings and editing astrology columns in various publications, he also consults Time Cycles Research in the development of new software for astrology students.

See what Dunneery sees in your stars every week at Billboard Online (www.billboard.com).



DUNNEERY

PERSONNEL DIRECTIONS

Marc Gagliardo has been promoted to associate special production editor for Billboard magazine. He joined Billboard in 1991 as a composition technician and took on the added responsibility of Airplay Monitor at its inception in 1993.

Gagliardo also actively participated in the migration of Billboard and the Monitors to a new computerized pagination. Before joining Billboard Gagliardo worked at Digital Frequency Services.

Paul Page has been named advertising production coordinator for both Billboard and the Monitors. He was previously assistant chart production manager from

May 1990 to July 1996. Page left Billboard to record and tour with the Poppy Chubby Band in 1996. Page returned to Billboard in 1997 as a freelancer. In his spare time, Page plays the bass in New York area bands as well as with 50's and 60's recording artists.

David Tay has joined the editorial production department as composition technician. Tay was previously a freelance contractor. He has worked with Rizzoli International, Prentice Hall and Electronic Publishing Center. Tay studied film and media arts at the School of Visual Arts.



GAGLIARDO



PAGE

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Chart 'Frozen' As Madonna Bows

WITH A DOUBLE DEBUT. Madonna equal her previous best opening positions on both the Hot 100 and The Billboard 200. On the singles chart, "Frozen" (Maverick/Warner Bros.) is new at No. 8, making it only the second Madonna title to enter in the top 10. It equals the debut position of "You'll See," which went on to peak at No. 6 the week of Dec. 16, 1995. The only other Madonna songs to begin their chart lives in the top 20 were "Rescue Me," which debuted at No. 15 in March 1991; "Erotica," which opened at No. 13 in October 1992; and "Don't Cry For Me Argentina," which entered at No. 17.

"Frozen" is the 31st top 10 hit on the Hot 100 for Madonna. The only artists with more are Elvis Presley (38) and the Beatles (34). That makes it likely that Madonna could surpass the Fab Four and even catch up with the King, if not with singles from "Ray Of Light," then some subsequent album—although the task was made more difficult this month with the report that EMI would be releasing new material by the Beatles (Billboard Bulletin, March 12).

If "Frozen" sees the top of the chart, it will be Madonna's 12th No. 1. That would tie her with Mariah Carey as the solo female artist with the most No. 1 singles. And as soon as the single breaks into the top five, it will be a record set by Carey according to Neal H. Statt of Raleigh, N.C. It would mark the fourth consecutive studio album in which the first single had a one-word title that went top five. Madonna's streak began with "Vogue" and continued with "Erotica" and "Secret." Carey did it with "Emotions," "Dreamlover," "Fantasy" and "Roses." Over on the album chart, "Ray Of Light" enters at No. 2, unable to budge "Titanic." Still, the founder of Maverick has many reasons to celebrate (see Between the Bullets, page 120). If "Ray" eventually captures the top spot, it will be Madonna's first No. 1 album of the '90s and her first since "Like A Prayer" led the list in April 1989. So far, it's Madonna's fifth album to peak at No. 2, following "I'm Breathless," "The Immaculate Collection," "Erotica," and "Evita."

Meanwhile, "Titanic" is still sailing at No. 1 for the ninth consecutive week. That is the longest an album has had an uninterrupted run in pole position since the soundtrack to "The Lion King" reigned for 10 weeks in the summer of 1994.



by Fred Bronson

RISER'S TURN. Last issue, I wrote about Aretha Franklin's longevity on the Hot 100; her latest single gives her an even more impressive chart span on Billboard's R&B Singles list. "A Rose Is Still A Rose" (Arista) bullets 10-8, one 37 weeks and five months after her first chart appearance with "Today I Sing The Blues," which peaked at No. 10. The only artists with longer R&B chart spans are Nat "King" Cole (48 years) and seven months), Ray Charles (44 years), B.B. King (40 years) and two months), and Johnny "Guitar" Watson (39 years and two months).

"Rose" is Franklin's 96th R&B chart entry, the second-highest total in history (James Brown has 118). It's also her 52nd top 10 hit. The only artists with more are Brown (58) and Louis Jordan (54). If the Lauryn Hill-produced "Rose" goes to No. 1, Franklin will have 21 chart-toppers, putting her in first place all by herself. Right now she's tied with Stevie Wonder at 20.

'UP' UP AND AWAY: The most successful Norwegian act on the U.S. charts in the '90s has been Secret Garden, with two long-running albums on the Top New Age Albums chart. This week, another act from Norway makes its U.S. chart debut, as the Tuesdays bow on the Hot 100 at No. 72 with "It's Up To You." (Arista.) I first heard them in 1996 in Oslo when they were called the Tuesdays Girls and I have been anticipating their Billboard debut ever since.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE TOYER UNIT SALES			YEAR-TO-DATE TOYER ALBUM FORMAT		
1997	1998		1997	1998	
TOTAL	134,879,000	145,939,000 (UP 8.2%)	CD	65,880,000	99,115,000 (UP 15.4%)
ALBUMS	112,681,000	123,300,000 (UP 9.3%)	CASSETTE	26,733,000	23,914,000 (DN 10.5%)
SINGLES	22,018,000	22,639,000 (UP 2.8%)	OTHER	248,000	271,000 (UP 9.3%)
OVERALL UNIT SALES THIS WEEK			ALBUM SALES THIS WEEK		
15,044,000	12,364,000		2,680,000		
LAST WEEK			LAST WEEK		
14,820,000	12,048,000		2,572,000		
CHANGE			CHANGE		
UP 2.9%	UP 2.6%		UP 4.2%		
THIS WEEK 1997			THIS WEEK 1997		
13,868,000	11,309,000		2,579,000		
CHANGE			CHANGE		
UP 8.3%	UP 9.3%		UP 3.9%		
TOTAL YEAR-TO-DATE UNIT SALES BY STORE TYPE					
CHAIN	1997	1998	CHANGE		
INDEPENDENT	69,941,000	73,493,000	UP 5.1%		
MASS MERCHANT	14,961,000	17,483,000	UP 16.9%		
NONTRADITIONAL	27,116,000	31,499,000	UP 13.6%		
ROUNDED FIGURES	244,000	825,000	UP 238.1%		
			FOR WEEK ENDING 3/16/98		

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND CHART SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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